

HIT PARADER

JULY 1990

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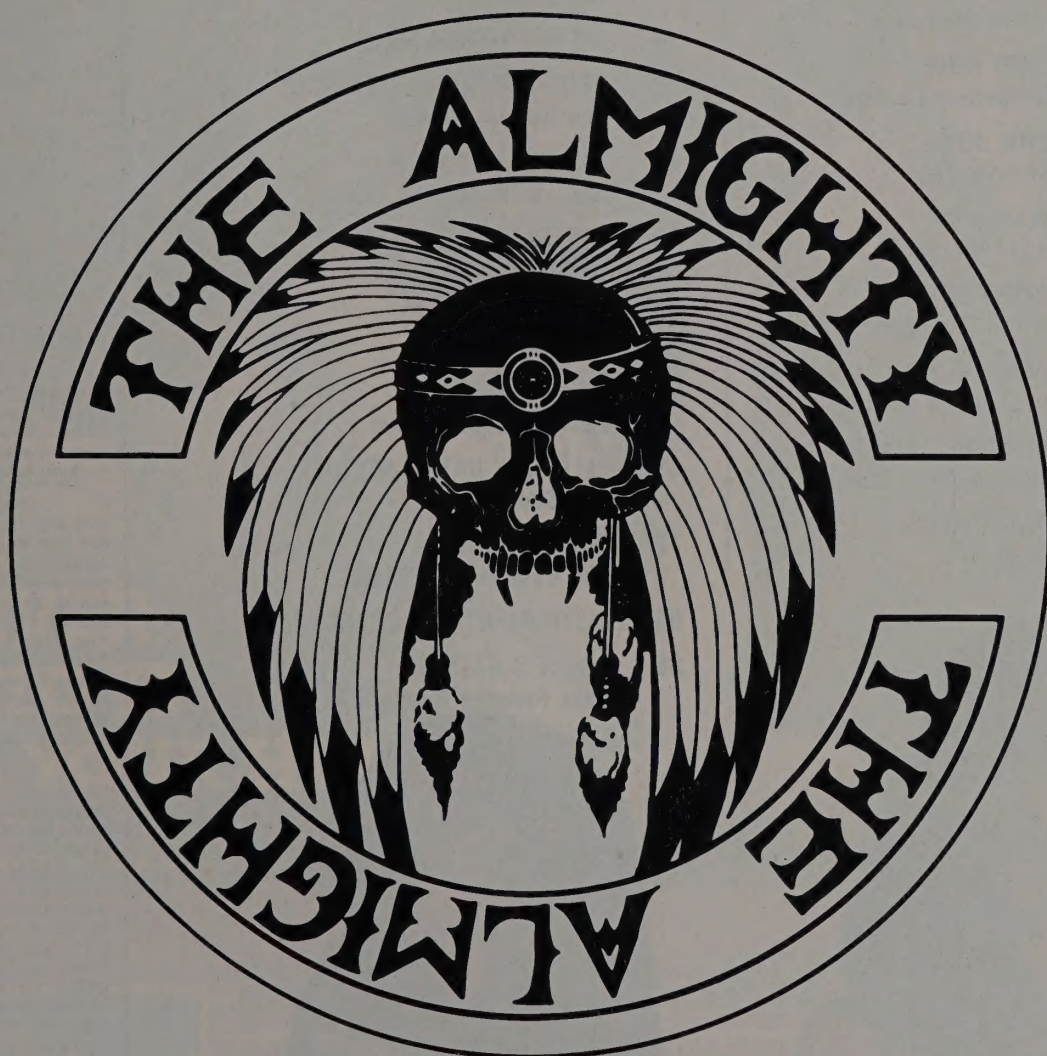
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Publisher
John Santangelo

Editor-in-Chief
John Shelton Ivany

Editor
Andy Secher

Associate Editors
Charley Crespo
Mary Jane Canetti

Photo Editor
Debra Trebitz

Managing Editor
Anne Leighton

Copy Editor
Robin J. Schwartz

Executive Art Director
Tony Merola

ADVERTISING REPRESENTATIVES:
NATIONAL ADVERTISING DIRECTOR
Mitch Herskowitz
441 Lexington Ave., Suite 900
New York, N.Y. 10017
(212) 490-1715

WEST COAST REPRESENTATIVE
Jeff Lubetkin Associates
P.O. Box 9252
Calabasas, CA 91302
(818) 340-0300

MAIL ORDER (EAST)
Wayne Advertising
441 Lexington Ave., Suite 900
New York, NY 10017
(212) 490-1715

MAIL ORDER (WEST)
Jeff Lubetkin Associates
P.O. Box 9252
Calabasas, CA 91302
(818) 340-0300.

Advertising Manager
Victor Sierkowski

Advertising Production
Robin Cafaro

General Manager
Ed Konick

Executive Editor
William T. Anderson

(For subscription and back copy
information, call 203-735-3381.)

Cover Photo: Gene Kirkland

Contributing Editors


Steve Gett, Dan Hedges, Marc Shapiro, Jodi Summers, David Gans, Ellen Zoe Golden, Toby Goldstein, Bob Grossweiner, Blair Jackson, Ed Ochs, Patty Romanowski, Jeff Tamarkin, Roy Trakin, Charrie Foglio, Janel Bladow, Anne Leighton

Contributing Photographers

Gene Ambo, Larry Busacca, Annamaria Di Santo, Nick Elgar, Rich Fuscina, Ross Halfin, Rick Gould, Jeannine Goff, Todd Kaplan, Gene Kirkland, Bob Leaf, London Features, Eddie Malluk, Linda Matlow, Jeffrey Mayer/Rainbow Photography, David McGough/DML, Barry Morganstee, Paul Natkin/Photo Reserve, Anastasia Pantios, Retna, Ebet Roberts, Ira Rosenson, Ken Settle, Star File, Jodi Summers, Russell Turiak, Chris Walter/Photo-features, Mark Weiss/MWA, Frank White, Ron Wolfson/Focal Point, Neil Zlozower Inc., George DeSota, Christopher Lee Helton, Greg Maston, Larry Marano, Tony Cutajar.

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12 Charlotte, NC
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ROOTS

BY JODI SUMMERS

PAUL STANLEY

Annamaria Di Santo



Paul Stanley: "I was just a little kid when I first realized I was different."

Each issue, **Hit Parader** journeys back in time with a rock and roll celebrity to learn about his early life. This month's time traveler is Kiss' main man, Paul Stanley.

.....

Paul Stanley is invariably the suave, cool, aloof gentleman — always in control of his emotions. Only on rare occasions will Kiss' co-founder drop his professional facade and expose a little of the real Paul, the "Stanley

Eisen", in him. It happened briefly in a recent interview, when we asked Paul how he lost his virginity. With an odd glimmer in his eyes as his past wangled its way into the forefront of his mind, he searched for a coy and humorous answer.

Whew! Paul breathed a sigh of relief when he found the right response. "How did I lose my virginity? Without my clothes on!" he grinned, attempting, as always, to keep his past as obscure as possible.

Knowing Paul, that great moment when he went from a boy to a man must have happened in the latter part of puberty, as Paul was not a particularly handsome lad.

Kiss' kinky-haired guitar god was born Stanley Eisen on January 20, 1950 in Queens, New York. Paul's former self is a nice Jewish boy from the 'burbs. Since mom was a bit overprotective, Stanley spent much of his time after school at home — listening to Buddy Holly and Chuck Berry, and attending to his studies at the kitchen table while mom prepared dinner. As the two worked on their respective tasks, mom would make comments, attempting to direct Stanley's decision-making.

"When I was growing up, my mom used to tell me I had doctor's hands," Paul recalled. "At first, I wondered who the doctor was, then I realized that was her way of telling me she wanted me to become a doctor."

While mother dreamed of medicine, Stanley dreamed of rock and roll and noodle kugel at dinner. Mom's Jewish delicacies — potato pancakes and matsoh ball soup — made Stanley a pudgy little fellow. His roundness, and the fact that he had a slightly deformed ear (which made him wear his hair long at a time when no one did) made young Stanley rather unpopular.

"I was just a little kid when I first realized I was different," Paul confessed. "I was never like other kids; I just didn't see things the same way."

As Stanley approached teenagerhood, the guitar became his fetish. After school, he'd retreat to his room where he played guitar to records by the Beatles and Herman's Hermits. By the time he was in high school, he was hanging out on street corners, jamming with his friends.

As with many kids, high school proved to be a time of transition for Stanley. He began losing his baby fat — and getting interested in girls — and rock and roll proved the perfect means of meeting females.

"The world is whatever you make it," Paul stated. "It's full of the compromises and concessions that you choose to make. When I was growing up, most of my friends were becoming doctors. I was trying to do what I wanted to do and what I thought I should do, which is make music. That can be pretty scary when everybody around you is in college, training for something and you're this wacko, sitting in your room with a guitar and an amp, thinking that you're going to be a rock star. But, you've got to trust your instincts and you've got to believe in yourself. You have to figure out what you want and then go for it... which is why I am now a member of Kiss." □

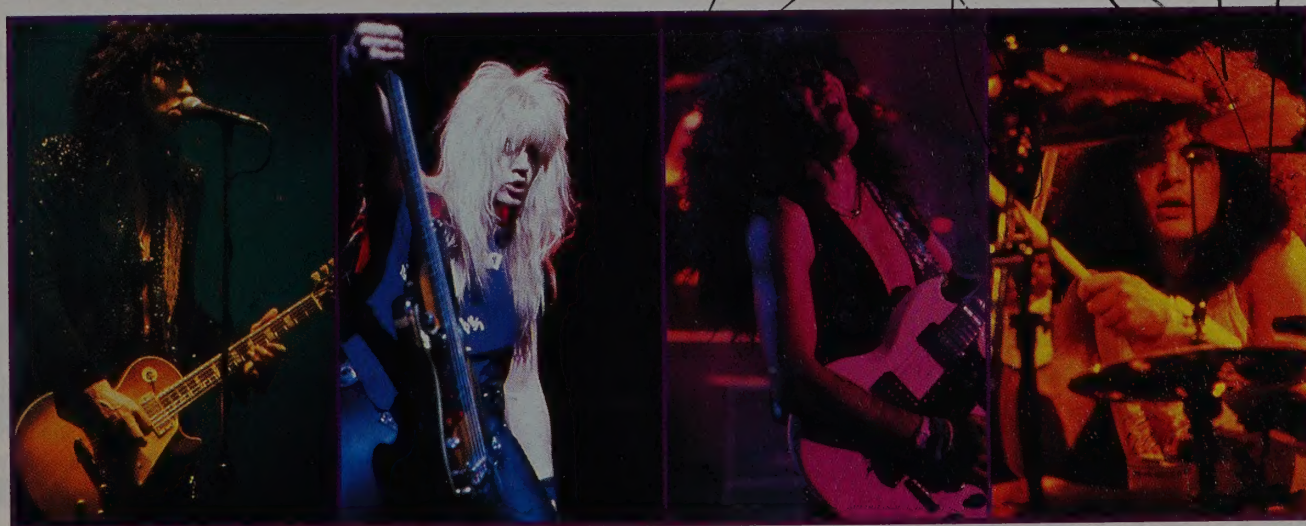
Cinderella

Tales From The Gypsy Road



After 254 shows the Long Cold Winter Tour came to an end on October 3, 1989 in San Francisco. Here is a look back at an incredible journey that began in small clubs in Pennsylvania and New Jersey and peaked with performances in Moscow. From supporting David Lee Roth, Bon Jovi, Judas Priest and AC/DC to our first headline tour, the last four years have been a blur of excitement and new experiences every day. This video tells the story the only way we know, with words and music. Thanks to all our fans around the world, we'll see you soon, as we once again head out on the Gypsy Road.

Tom Keifer *D. Bickel* *Jeff* *Don*



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INFORMATION CENTER

Lita Ford promises that her new LP, **Stiletto**, is just as lethal as its name. Recorded in both Los Angeles and Connecticut, the disc sees the lovely Ms. Ford taking a major step forward as a songwriter. Unlike her platinum LP, **Lita**, where she was assisted by the likes of **Motorhead's Lemmy** and **Motley Crue's Nikki Sixx**, on **Stiletto**, Lita has chosen to take a less star-studded path. "I haven't gotten enough respect as a songwriter," she said. "This time it'll be

different. I co-wrote a number of songs on this album with some friends, but this time the focus is on me."

You might be hearing some unfamiliar vocals on **Guns N' Roses'** upcoming LP. It now seems that both bassist **Duff McKagan** and guitarist

Slash are doing lead vocals on some of the group's new songs. Considering that **G N' R** plans on recording 25 new tunes for a proposed double album, a little vocal diversity might be a good thing. But, of course, some cynics will say that the group is just preparing for the possible departure of singer **Axl Rose**. Expect the new album, currently being recorded in London, to be out by year's end.

Don't be fooled by the recent flood of solo efforts from **Iron Maiden** members. The Maiden Metal Machine will be rolling again in the near future. According to vocalist **Bruce Dickinson**, virtually all of the album was recorded last winter, prior to the start of Dickinson's solo project, and will be released this fall. The still untitled collection also marks the Maiden's debut of guitarist **Janick Gers**, who replaced **Adrian Smith** last February. Gers, who had been unemployed five years prior to joining Maiden, is perhaps best known for his brief stint in the solo band of **Ian Gillan**.

Poison have finally finished recording their latest LP, **Flesh And Blood**. Recorded in Vancouver, Canada, the album is a stark departure for these make-up mad popsters of yesteryear. While Poison's sound is still infectious and memorable, the new tunes constructed by vocalist **Bret Michaels**, guitarist **C.C. DeVille**, bassist **Bobby Dall** and drummer **Rikki Rockett** are far more progressive than anything anyone might have imagined. "This is a big step ahead for us," Michaels said. "We're not trying to leave any of our old fans behind. We're sure they'll grow right along with us."

FLASH: Drummer **Simon Wright** has split from **AC/DC** to join **Dio**. Wright replaces skin beater **Vinny Appice** who left the band in December to join former **Dokken** member **Jeff Pilson's** new group **War And Peace**. At the moment there's no news as to who will be replacing Wright in **AC/DC** but, of course, we'll keep you posted on the latest developments.

TIDBITS AND ASIDES

Is **Whitesnake's David Coverdale** thinking of calling it quits after the band's current tour?... Is **Ozzy Osbourne** off the bottle for good?... Has **AC/DC** run into some problems in the recording studio?... Is **Robert Plant** holding up the proposed multi-million **Led Zeppelin** reunion? □

BOOMERS

Photo by Mark "Weissguy" Weiss

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BABYLON A.D.

ROCKIN' HARD

BAY AREA ROCKERS SCORE HIT WITH DEBUT LP.



Babylon A.D.: "We didn't grow up with a bottle in one hand and drugs in the other."

BY BRYAN HARDING

This is the story of Babylon A.D., but it's also the story of the growing power of heavy metal. You see, it was less than two years ago when some major record labels publicly stated that rock's black sheep — heavy metal — would never darken their corporate doorways. People as prominent as Herb Alpert, the "A" of A&M Records (the home of the Police and Squeeze), said his label had no interest in metal, since it "wasn't really music." Since then, however, the label has signed the likes of Tora Tora, Extreme and Soundgarden. On the other hand, Clive Davis, the legendary president of Arista Records, helped rock break through on a major label basis when he was president of Columbia Records in the mid '60s. But when he moved to Arista, he wanted to create a label that reflected his own tastes more than public demand. Whitney Houston became Arista's highest profile performer. Davis indicated metal wasn't sophisticated enough for his label, and besides a misguided attempt to cash in on the hard rock phenomenon by signing Krokus to a multi-million dollar deal in 1984, Arista steadfastly avoided any association with the dread metal machine.

What does all this have to do with Babylon A.D.? Actually, very little, other than that they herald Arista's rebirth as a viable hard rock label. Davis and his cohorts might feel a bit sheepish about jumping on the bandwagon late,

but Babylon A.D. are the kind of band who can get even the staunchest metal detractor to reassess his position. This San Francisco-based quintet play music with a fire that instantly shows they mean business. Vocalist Derek Davis, guitarists Ron Freschi and Danny DeLaRosa, bassist Robb Reid and drummer Jamey Pacheco know they're holding up the metal banner in what might be called "enemy territory," but with a sound that's been turning on fans from coast to coast, they seem well-prepared to overcome any difficulties placed in their path.

"Actually, the people at the label have been incredibly supportive," Davis said. "They were pretty open about their past when it came to hard rock bands, but they have the kind of organization that can break any band they want. You look at what Arista's done over the years and you realize what an amazing company it is. Some of the labels we spoke to had a dozen metal bands or more on their roster, and no matter how good you might be, you run the risk of getting lost in the shuffle. We know that at Arista we're gonna be given the right kind of commitment to make this band a success. If it doesn't happen, it doesn't happen. But it won't be the label's fault."

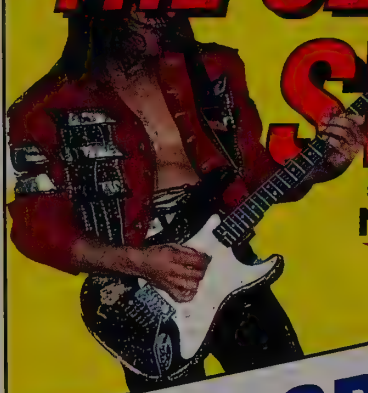
Such diplomacy comes from spending more than three years sharpening one's skills in dives throughout the Northern California rock circuit. Hailing from the outskirts of San Francisco, the members of Babylon A.D. transformed the bore-

dom associated with suburbia into anger, then channelled it into their music. That approach hit a responsive chord within thousands of kids trapped in the same stifling middle-class lifestyle who turned to the group's weekend concert blowouts as the outlet for their frustrations.

"Most of the bands you read about these days seem to have grown up on the streets with a bottle in one hand and drugs in the other," Davis explained. "Well, that wasn't our story. But nobody says you have to live on the street to know how to play rock and roll. The shopping mall mentality we come from can be just as inspiring. That'll get you mad — and getting mad is good for rock and roll."

Songs such as *Hammer Swings Down* and their recent MTV smash, *Bang Go The Bells*, have quickly established that Babylon A.D. may be the spokesmen for a different kind of metal fan — kids who believe in credit cards and quiche more than drugs and drink. But before you think this band is some sort of wimpy, contrived, quasi-metal act, check out their album — you're likely to be in for a big surprise. From Davis' gravelly voice to Freschi's burning leads, Babylon A.D. loudly and proudly exhibit all the qualities of a great metal group. "We think we've got something special going on here," Davis said. "We know there are a lot of bands out there at the moment, and it's tough for a new group to get much recognition. But we feel that if people give us a chance, they'll like what they hear." □

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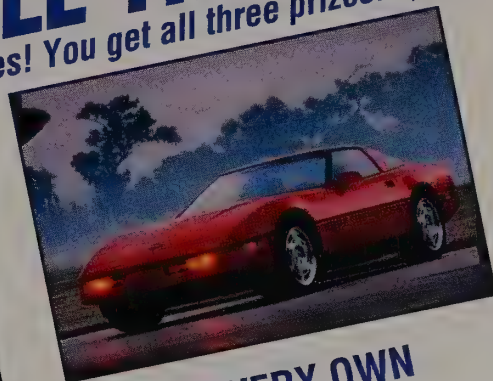
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HIGH STYLIN'

BY JODI SUMMERS

This month, we rattled the brains of unsuspecting rock legends with the query, "When you're on tour and you wake up in the morning, what's the first thing you think about?"

I think about all the people who have to go to work while I'm still in bed like a lazy shit.

Tom Keifer
Cinderella

How to get rid of that piss hard-on.

Jack Russell
Great White

Breakfast — no matter what time it is. We usually sleep late and get up around 11 or 12. No matter what time it is when we wake up, I have to have breakfast, I can't skip to lunch. We have to find a place that will make eggs or

pancakes.

What time is the flight leaving.

Scott Ian
Anthrax

Steve Clark
Def Leppard

Every day I wake up and realize that I'm over here in America and I'm seeing all this. At home in Ireland, we grew up on a diet of American movies and American TV programs. Now I'm in the middle of it and my friends are still back there. Ninety-nine percent of my friends live in Dublin, and they're married with children. For me, every day that I can be here in the birthplace of rock and roll is incredible. We just wake up every morning and think, "Outside, it's America." It's brilliant!

Christy Dignam
Aslan

Depending on how much I had to drink the night before, I usually reach across for the aspirin, or just wait for the wakeup call from our tour manager, Jim Silvia — whose voice I hate desperately at that point.

Glenn Tipton
Judas Priest

I've got to get a cigarette. I get a cigarette, I put on my jeans, go down the hallway and get a coke. Then I come back in, take a shower and I'm ready to go.

Kelly Nickels
L.A. Guns

Breakfast and where am I? I never know where I am, not until I'm fairly coherent.

Kip Winger
Winger





Ross Hallin

Ratt's Robbin Crosby: "I think about the show the night before when I wake up in the morning."

Wondering if my breakfast will be at my room on time. Hotel room service really gets on my nerves. It's either late or the tea is missing or the eggs are running. It might sound funny, but when you live on the road and you're dealing with a different hotel every day, those minor things become big things.

Lenny Wolf
Kingdom Come

The first thing I think about is what day it is, and what do I have to do that morning.

Geoff Tate
Queensryche

Food. I'm an eater. I like to eat. Then if I've got time, I like to go out and see if the weather is nice. But some days, you just need that space to lay there quiet; sometimes silence is golden. It all depends, when you're going from town to town and hotel to hotel. Your mood swings can change. I don't ever get ornery; I just handle it in different ways.

Jeff Keith
Tesla

Probably the show the night before — how it went and how I feel about it and what we're going to do tonight.

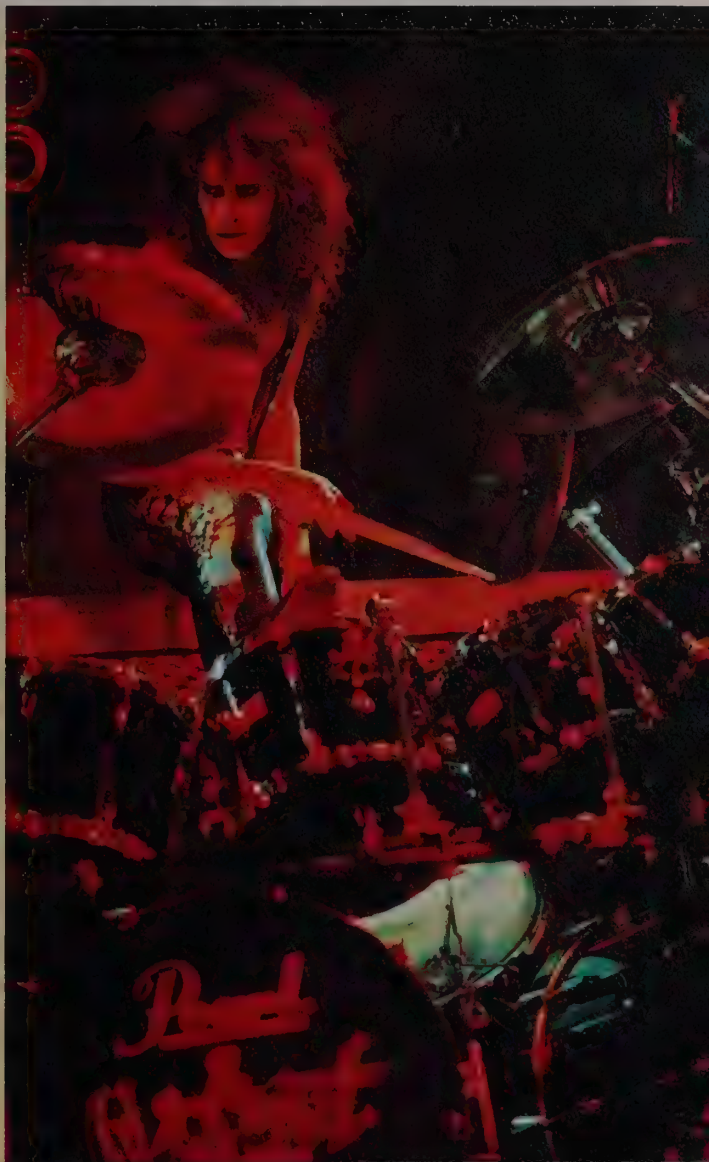
Robbin Crosby
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POISON

Neil Zlozower



AGAINST ALL ODDS

L.A. ROCKERS TAKE AIM AT THE TOP AS THIRD LP IS COMPLETED.
BY FRANK HARPER

You know you're a major force in the rock world when rumors about your demise fill the press every time you take a break from recording and touring. Such has been the case for Poison recently as they've struggled to finish work on their latest LP, *Flesh And Blood*. As far back as last fall, reports of C.C. DeVille's "mysterious" absence and of Rikki Rockett's supposed split from the group have filled pages from London to Los Angeles. The press seemed determined to keep Poison's highly marketable name in the limelight, even when the band members themselves chose to lay low for a while. Thankfully, all the reports about absences and departures were greatly exaggerated, and Poison have now completed work on their eagerly anticipated third LP with

the same lineup that made multi-platinum smashes of their first two LPs, *Look What The Cat Dragged In* and *Open Up And Say ...Ahh*.

"We've always said that the four of us are like brothers," vocalist Bret Michaels explained. "Brothers don't always check in and report what they're up to, and that's true in our case as well. We spend a year at a time in almost constant contact with one another, either in the studio or on the road, so when we get a break, what's so surprising about each of us heading off on our own to pursue other aspects of our lives? I think fans would like to think that bands live together in one big house and just party all the time. Maybe that's true for some young groups who can't afford anything else, but a band like ours has four very different personalities who need a little free time from each other. There's nothing wrong with that, is there?"

Free time or not, it's hard to believe that there wasn't at least a smidgen of truth in some of the rumors about Poison that flooded the press. It's no secret that DeVille can be a rather unpredictable soul at times and that Rockett has also been known to walk to the beat of his own drummer, both figuratively and literally. But any internal problems that existed for Poison seem to have now been resolved totally. They may be an unpredictable lot, but with a promised income of upwards of \$10 million in 1990 staring them in the face, nobody in Poison is about to turn their back on this platinum-coated band at this time. When asked about the possibility that new problems might surface within the band as time wears on, Michaels would only offer the most nebulous of answers.

"We're not gonna worry about what might happen years from now," he said. "Right now,

we just want to have everyone listen to the new record and appreciate it for what it is — the best album this band has ever done. People seem to like tearing bands down after they've built them up, and we really don't have any interest in being part of that. If the press in England wants to report that Rikki's leaving the band, that's their business — it has no real bearing on us. The only thing that matters to us is the music we're making."

In the case of Poison's new musical output, it's easy to understand Michael's enthusiasm. The band's latest vinyl venture takes them way beyond the musical frontiers they explored on their first two efforts, marking Poison as one of the most creative and inventive bands currently inhabiting the hard rock world. While such a compliment might cause a snicker or two from the more caustic among you, the fact remains that everyone associated with Poison will be disappointed if the new disc doesn't sell a tidy five million units.

"There's no doubt that we have big hopes for Poison's new album," said a spokesperson for the band's label. "If you look at the sales pattern for their first two albums, there's no reason not to expect that this one won't sell even better. Most importantly, the music on the album substantiates our hopes. This album features something for everyone. There are ballads, hard rockers and even some songs that I know our radio department will attempt to crossover to contemporary hits stations. Poison are an exciting band to work with because there's so much talent there."

The members of Poison certainly share their label's enthusiasm for their new product. Such new songs as *Something To Believe In* or *Life Has A Tragedy* bear the band's distinctive pop/metal trademark, but they also break new artistic ground for Poison, showing the group's ever-growing grasp of song construction and lyrical sophistication. There's no doubt about it — in four short years Poison have evolved from a comical bunch of poseurs into a bona fide rock and roll hit factory.

"I think this album has surprised a lot of people," Michaels said. "That's exactly what we want to do. We never want people to figure us out. We enjoy having them think they know what we're gonna do, then throw 'em a curve. This record has everything a Poison fan could want, plus a few new things nobody could have expected. But the key is that all the songs still come from our hearts, and they're about things that everyone who hears 'em can relate to. That's probably our greatest strength as a band — we never write down to our audience and we never write over their heads. We're still in touch with exactly what the fans want."

One thing Poison discovered their supporters wanted was a lightening up of the band's makeup-and-mousse image. Overnight, the eyeliner and lipstick disappeared, to be replaced by scruffy beards and black leather outfits. Did

Poison suddenly grown up, or did these highly successful rockers decide the time was right to transform themselves into a band everyone would have to take more seriously? Michaels insists the change was a natural one, not something the band members debated for days.

"We just realized it was something we wanted to do," Michaels said. "We put the makeup on, originally, to attract some attention. Once we got that, we decided to change the focus from the way we looked to the music. We were real interested to see if the people who had always made cutting remarks about our looks and seemed to forget totally about our

songs would change their attitude at all. I'm not saying we changed because of the critics — that would be a lie. We changed because we wanted to. But if we get a different attitude now from some people, that would be cool. Poison's been around for a while now, and we've completed three albums. We've sold millions of records and toured the world. I'm very proud of everything we've done, but that doesn't mean we've got to keep doing the same thing over and over. There's nothing wrong with a little change — it keeps things fresh and interesting. That's the way to keep everyone in a band happy for a long, long time." □

"THE METAL ALBUM THAT WILL DEFINE THE '90s"

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CAUGHT IN THE ACT

BY FRANK HARPER

KIX



Larry Marano

Steve Whiteman: "These have been the best months of our lives."

It wasn't hard to tell that Kix' Steve Whiteman was eating up the attention being showered on him in the band's pre-concert dressing room. After years of paying dues in dives from Albany to Anaheim, Whiteman and bandmates Ronnie Younkins (guitar), Brian "Damage" Forsythe (guitar), Donnie Purnell (bass) and Jimmy Chalfant (drums) were enjoying-to-the-max the unexpected success of their latest LP, **Blow My Fuse**. We say "unexpected" not as a putdown of these veteran Baltimore-based rockers, but as a reflection of one of the stranger — and more noteworthy — stories of the year. You see, **Blow My Fuse** was released a year ago, and after it sold 200,000 copies (a respectable, but unspectacular, showing), the band's record label thought the album was over. Then, as a throwaway idea, the label granted the group a reprieve and allowed them to record a video for the ballad, *Don't Close Your Eyes*. Suddenly, as the song sailed up MTV request lines and radio

playlists, **Blow My Fuse** came back from the dead, making Kix a ten-year-old "overnight" sensation.

"It's been the best few months of our lives," Whiteman said as he partied with well-wishers backstage. "What evidently happened was that a radio station in Kansas City started playing *Don't Close Your Eyes* off the album — it hadn't even been serviced as a single. The station kept getting more and more requests for it. Someone at our label noticed what was going on in Kansas City, and before we knew it we were doing the video for the song. Things have just taken off from there — and we've loved it! We went back on the road by ourselves for a while, then the offer came from Whitesnake to open their shows. Of course, we didn't need much arm-twisting to agree to that."

The Whitesnake tour may not be Kix' first taste of arena-sized action, but it is the first time the band have enjoyed a lengthy stint on a major tour package. After years of club duty, the boys have taken to the arena circuit like the proverbial fish to water. Long said to be one of

the best live bands in rock, Kix are now proving their mettle in the big halls, strutting, swaggering and delivering high-voltage tunes that are perfect for large venues. Whiteman smiles when he's told how good Kix is sounding these days.

"See, didn't I tell everyone?" he said. "I've been telling people for years just to give us a chance and they'd see what we could do. It's not like we've been sitting on our asses waiting for good things to happen. We've been out touring all the time. We needed to, just to pay our bills. But after so many years, what happens is you really get your show together. We've spent enough time playing live to feel at home anywhere, whether it's a club or an arena."

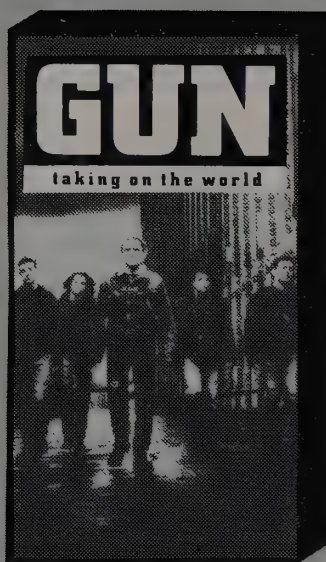
Although the group's tight, 45-minute set drew material from such earlier LPs as **Midnight Dynamite**, the bulk of their show centered on the now-platinum **Blow My Fuse**. Kicking off with a rousing rendition of *Red Lite*, *Green Lite*, *TNT*, the band tore through *Cold Blood* and the album's title track before bringing the capacity crowd to their feet with their moving rendition of *Don't Close Your Eyes*. Though the song reminds many of the Aerosmith classic *Dream On*, it drew a standing ovation, while chants of "Kix!, Kix! Kix!" filled the air.

"This is kind of a fantasy," Whiteman said, as he relaxed at show's end. "I think in our hearts we always kind of hoped things would turn out this way, but we had begun to wonder. We went through so many tough times and had to scrape by on so many occasions that we began to wonder if we'd ever get our big break. Well, we've got it now, and we're not about to waste it."

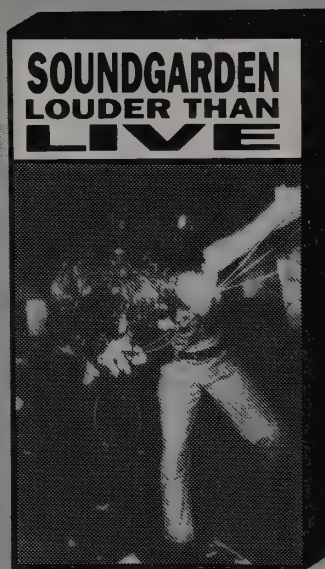
As the backstage crowd once again descended upon the members of Kix, it was easy to see that this group isn't about to grow tired of fan adoration for quite a while. In fact, almost two hours later, Whiteman and Forsythe could still be seen sitting on a wooden bench, conversing with fans and signing autographs for anyone who shoved a piece of paper under their noses. Where most groups would have left the arena long before — headed either for the next town or the friendly hotel bar — the Kix gang seemed prepared to stay until the last fan had been satisfied.

"Hey, if someone wants to talk to me, I'm only too happy to talk to them," Whiteman said. "I'm just happy *anyone* wants to talk to me at all. I never could understand those bands that act rude to their fans. These are the most important people in the world. I hope our career continues to grow like it has recently, but the fans are one thing we'll never forget, no matter how popular we become." □

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PICK HIT

BY ROB ANDREWS

THE FRONT

YOUNG ROCKERS BLEND '60s INFLUENCES WITH '90s ATTITUDE.

There's an old saying: "The more things change, the more they stay the same." No band exemplifies that more than the Front, a Kansas City-based quintet who have joined the growing legion of hard rock bands caught in a sort of time warp, presenting a retro-rock sound that pays homage to rock's hallowed past even as it pioneers its future. If you were to take a healthy dose of classic Doors, sprinkle in a bit of flower power imagery and add a touch of vintage metal power, you'd have a close approximation of the sound produced by vocalist Michael Anthony Franano, keyboardist Bobby Franano (yup, they're brothers), guitarist Mike Greene, bassist Randy Jordan and drummer Shane Miller. Like the Cult and the countless Zeppelin clones out there, the Front aren't ashamed to show their love of roots rock. But as their self-titled debut LP proves, they approach that love with a respect and originality that marks them as can't-miss prospects in the rock and roll sweepstakes.

"I'm not going to deny that I've been influenced by people like Jim Morrison, Robert Plant and Ian Astbury," Michael said. "The fact is that any honest musician I've seen or heard has had an impact on me. They don't have to be big stars, either. There are guys I've seen in clubs who made a move onstage that I liked. All that has gone into this band — and a whole lot more."

The Front have been honing their unique approach towards rock and roll for the past two years, though Michael has had various musicians working under that name since 1984. But it wasn't until the band's present lineup came together in 1988 that "the magic" began. The Front soon found themselves on the doorstep of McGhee Entertainment (the company that handles career decisions for Bon Jovi and Skid Row.) Not long ago after, they landed a big-buck recording deal and headed off to the studio with noted producer Andy Wallace (whose previous credits include the aforementioned Cult.)

"I was bopping around jazz clubs in Kansas City since I was a kid," Michael said. "In the early '80s I formed a group called Fallen Angel, which really didn't do much except introduce me to Shane, who worked our lights at one show.



The Front (l. to r.): Mike Greene, Bobby Franano, Michael Franano, Shane Miller, Randy Jordan.

After that, I got the first version of the Front together, but things just didn't happen for us back then. We went through a ton of musicians before we got the right combination together. When we finally did, it was just one of those magical moments — you know something special is happening right then and there. We knew we had something going for us that was bigger than just five guys playing music, and we knew we had to keep it together."

Soon after, the Franano brothers headed to New York to try and hustle a record deal. Michael frequently sat in record company waiting rooms all day, hoping to meet someone of importance, even if only by chance. When things didn't work out that way, the band returned to Kansas City, worked on new material and waited for something to break. It soon did, when the folks from McGhee stepped forward and began giving the Front the career direction they craved. But that meant an almost complete overhaul of the band's lifestyle.

"We took six months to get our material together before we started to record," Michael said. "There were no more live gigs at all. We

just stayed in our loft, working on our set and writing new material. That was when I wrote nine of the ten songs which eventually made it onto the album. Only the album's opener, *Fire*, survived from our earlier days."

From opening note to last, **The Front** is a sparkling collection of tunes which capture the purest essence of rock and roll. From the brooding *Sweet Addiction* to the social relevance of *Violent World*, the album is a celebration of rock's power — past, present and future. And though the harsh reality of songs like *Sin* and *Ritual* has made some squeamish fans cringe, it has opened the eyes of many others — especially those who've grown tired of the predictable pop pablum dished out by most so-called hard rock bands these days.

"I realize some people may consider my songs 'dark,'" Michael said. "But I'm just observing what's going on in the world. The lyrics don't reflect anything personal, except my beliefs. They don't mean I have a bad attitude or that I had a horrible childhood. It's just that I'm a realist, and in the music world, that does make you a little different." □

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Neil Zlozower

During his 16 years in rock and roll, Whitesnake's David Coverdale has seen and done just about everything. He suffered the slings and arrows of outrageous fortune when his original band, Deep Purple, disintegrated in the late '70s, and when his early efforts in Whitesnake left him broke. But he also tasted the sweetest of victories as he rebounded from his earlier misfortunes to

David Coverdale: "God frequently likes to remind me that I am but a mere mortal."

lead the Snake charmers to the top of the rockpile. Despite the success of the band's two most recent LPs, **Whitesnake** and **Slip Of The Tongue** (which together have sold over eight million copies), Coverdale still keeps his nose in the air sniffing for trouble — and darned if he can't find it. Coverdale's life sometimes seems to be living proof of the old axiom "into every life a little rain must fall." For every great thing that happens to Coverdale and Co., something negative often follows to balance it out.

On the plus side of the ledger are Whitesnake's commercial success and Coverdale's fairy-tale wedding to actress/model Tawney Kitaen. On the negative side are a spate of illnesses and injuries that have affected not only Coverdale but those around him as well. Dashing David has suffered various career-threatening throat problems and his bouts with unknown illnesses and spinal disc surgery have kept him on the shelf for months at a time. In addition, Adrian Vandenberg's freak hand injury last year only fueled rumors that there was some sort of "price" being paid to the devil for the band's multi-platinum successes.

"God frequently likes to remind me that I am but a mere mortal," Coverdale said when asked about the strange series of injuries and illnesses that have surrounded the band. "He seems to take great pleasure in doing that whenever my ego may be getting a little too large for its own good. But there always seem to be equally good news to balance off the bad. When I had my disc surgery, for instance, it gave me the chance to write a number of the songs that appear on **Slip Of The Tongue**. And when Adrian suffered his unfortunate accident, Steve Vai walked into my life. Things happen in extremely mysterious ways."

The latest trauma facing Coverdale isn't a physical one. Rather, it's that he's had to develop an even thicker skin than usual as harsh criticism has been hurled his way for what some have viewed as the "safe" and predictable path Whitesnake followed on **Slip Of The Tongue**. Particularly in Europe, the press' poison pens have been digging deeply into Coverdale's soul, trying to draw blood for what they see as further "selling out" to American tastes on the new disc. With the addition of American Vai and the departure of Irishman Vivian Campbell from the band, some feel Coverdale has turned his back on those who helped keep Whitesnake afloat during the group's troubled times and fallen into bed with new lovers — American rock fans.

"I can't deny that this album was recorded with America in mind," Coverdale said. "It was written in America, recorded here and it's selling best here. We've gotten wonderful support from radio and MTV, and that's just fine with me. If there are those who feel we've changed and they don't like what we've changed into,

WHITESNAKE

HOT & NASTY

HARD ROCKING QUINTET PACK ARENAS FROM COAST TO COAST AS **SLIP OF THE TONGUE** TOUR ROLLS ON.

BY WINSTON CUMMINGS

that's their concern more than mine. With Steve Vai in the band, we've created some of the most interesting and complex music of this band's long career. I'm not about to make any excuses for that."

Perhaps one thing Coverdale does feel he has to make excuses for is the continuing charge on both sides of the Atlantic that Whitesnake are little more than an updated Led Zeppelin, borrowing heavily from that band's musical catalogue while bringing little that is new to the rock world. Understandably, Coverdale bristles when asked about the continuing Zeppelin controversy, especially when confronted by the apparent similarities between his band's new *Judgment Day* and Zeppelin's classic *Kashmir*.

"What bothers me most about the whole situation is the misguided belief that somehow Led Zeppelin invented the blues," he said. "I can't believe anyone who's comparing Whitesnake with any other band — including Zeppelin — lived through the period when Zeppelin was starting. I was there, and I remember the anger of the British press at the time. They accused them of ripping off everyone and everything — old blues men, Jeff Beck and other bands. That assessment was quite probably true. I don't really mind the fact that the press continue to compare us to Zeppelin, though I honestly feel we could blow them off the stage if the two bands were ever to appear together. What bothers me most are some of the personal attacks Robert Plant has made on my character. I don't want to lash back at him in this way, so I'll simply say that I think he feels a little threatened by this band's success. That's too bad.

"As far as musical similarities go, we are a band steeped in the blues, but with a number of other interesting things floating around as well," he added. "I found it silly when people said that *Still Of The Night* was a reworking of Zeppelin, when it was not at all. And I find it equally amusing to hear people talk about *Judgment Day* as some sort of latter-day *Kashmir*. It's just a good riff that I wrote while I was recovering from my disc surgery. I'm not going to say it's the most original riff of all time because Moroccan music has been around for centuries, and that's where it comes from. But Zeppelin, Purple, Rainbow and others have all used that music as a source of inspiration — just like they've used American blues. We all conveniently borrow what suits us. It's the nature of the beast."

On a brighter note, Whitesnake's current world tour has been receiving incredible audience response — even if the press still gets on the band's case occasionally. With Vandenberg and Vai forming a powerful musical nucleus, the Snake have created a tight, powerful two-hour set that may just be the best blues/metal extravaganza since... well... Led

Zeppelin.

"There were some people who questioned whether Adrian and Steve would work well together onstage, and I must admit that I had my doubts as well," Coverdale said. "Steve has always been in a single-guitar situation, and Adrian had never even met Steve until we all sat down to do photos for the album cover. It was a strange situation. Adrian had played a major role in writing virtually everything on the album, yet due to his injury, he hadn't been present when Steve came along and put his own stamp on each of the tunes. It could have been a delicate situation but, thankfully, they're

both professionals with a great deal of mutual respect.

"The beauty of this band is that we all care about one another," he added. "That's especially true when we're on the road. We draw very closely together, like a family, and we ward off any harsh words that might come from the outside. We each take a great deal of pride in our personal accomplishments, and that carries over to the band's accomplishments as well. You all have to pull together if you want to succeed in this business. I've done enough things wrong in my life to appreciate the things that are going right." □


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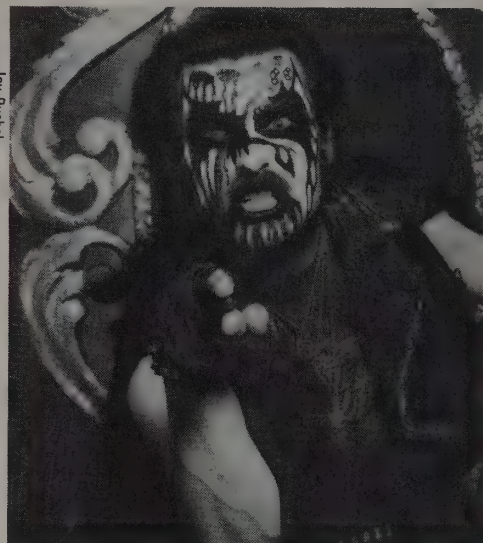
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MAIL



Jay Buchsbaum

King Diamond: Kiss and makeup!

I've played drums for about 16 years (I'm 24 years old) and I've played all types of music. So I know something about music, OK? Anyway, I really think King Diamond has overstepped his boundaries with his Gene Simmons rip-off makeup. I just wanted true Kiss fans to know the truth! Gene Simmons' makeup is patented. Simmons' lawyer informed Diamond's lawyer that the singer has to change his makeup or face court. Diamond insists, "Gene tried to sue me." The fact is that Gene could have, but Diamond did what he had to do to avoid going to court — he changed his makeup. Now Diamond sees fit to tell everyone "Simmons is out to get me" and downplays Simmons and Kiss. This so-called Diamond is a "confessed satanist" and will fade in just a few short years. On the other hand, Kiss will still be the world's most favorite band who kick more ass with every year that goes by. These guys broke attendance records held by the Beatles. They sold more merchandise than anyone. 23 albums later they still look fit. It's no wonder that bands like Diamond's only dream about those kinds of accomplishments.

Leon Jon Jock

I never dreamed that I would see Aerosmith get blown offstage by an opening band, but it really did happen. Skid Row killed them. The crowd gave Skid Row a bigger applause. It seemed like Aerosmith was tired. Skid Row put all their energy into their show; they were excellent. Sebastian is God; he will go down in history. Skid Row shows others how it's done.

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I have been reading your magazine for nearly two years. I went to great lengths to subscribe to it, as I live in the UK and had to obtain foreign drafts to send off. Overall, I am very pleased with your mag, which I would rate as superior to mags in England (**Raw**, **Kerrang**, **Metal Hammer**). But I don't recall ever seeing anything about Manowar in it. Please give us a Manowar interview!!!! Eric Adams has the most incredible voice in the business. Likewise, Joey's bass playing is unequaled. I have only recently started listening to the group, but they are already one of my strongest favorites!

Manowar Kills
Chris 'Kingsburgh' La Claire Mare Lane

Dear Stryper,

Pay no attention to the bad things people write and say about you. Those people don't know what they're saying. They have a serious problem — they don't have any brains. They wasted them on drugs, alcohol and God knows what else. I think you, Stryper, are the best. Those atheist people out in the world are missing out on the meaning of life. There's more to life than drugs, alcohol, sex, hard nonsense rock and roll and satanism. Stryper, your music is great and a hell of a lot better than Ratt, AC/DC, Motley Crue, W.A.S.P. and other devil worshipper/atheist rock bands. Each one of your songs has a good definite meaning about life. Keep up the GREAT work.

A True Christian
Kaukauna, WI

I'm not greedy, and it doesn't take much to please me. In fact, I only want three things out of life: 1) a major recording contract, 2) Michelle Pfeiffer and 3) Van Halen's cassette catalogue, not necessarily in that order. However there is one more thing I'd like to see — emotion in rock. Rock in the '80s was, for the most part, cold and calculated. The few exceptions were late '70s and early '80s bands such as Def Leppard and Aerosmith. The problem is too many bands' roots only stretch as far as Motley Crue or Metallica. In the '70s, we had disco and crummy movies, but we also had a little bit of emotional, real rock. There were steamrollers such as Led Zeppelin, Black Sabbath and Bad Company. But there were also a series of very significant bands like Uriah Heep, Sweet, Montrose, Thin Lizzy, etc. Emotion was everywhere. Thank God we still had a couple of good bands like Van Halen and Def Leppard to carry on. This brings us to the 1990s. Will we have any real rock bands? The way I see it, the future is Badlands. "Children of the '70s playing inspired, emotional rock" is how I'd describe this great band. They are rock's great hope of keeping the roots alive. With the help of other

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solid bands such as White Lion and Enuff Z'Nuff, they might be able to help rock to remain memorable in the 1990s.

Have A Nice Decade!

Marty Rose, Drummer For Rock Brigade
Michigan

This is concerning a theft — when Faster Pussycat played Detroit, Brent Muskrat (sic) made off with my bass player's toxic-green Ninja Turtle Bubble Blaster squirtgun. She has not been able to replace it, and her bass playing (questionable to begin with) has steadily gone downhill. If anyone has seen it — or if Faster Pussycat have the balls to return it — please send it to: PULSE OPTIONAL, c/o P.L.U.G. Club, P.O. Box 514, Ortonville, MI 48462.

Francine T.Q. Monroe
Singer, Pulse Optional

I think Guns N' Roses is a real cool band. I enjoy listening to their music, but I have to say that Slash and Axl need to stop competing for who is the most popular. They should give Steve, Izzy and Duff some credit. In my opinion, as long as Slash and Axl are competing, their band will go downhill. I just wanted to say, "Get your shit together, guys. I would enjoy seeing you hang around for a while."

Jennifer C
Santa Rosa, CA



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When I read your December issue, I came to realize why so many people have bad feelings towards hard rockers. All these bands talk about is sex and/or drugs. Their feelings towards these things are less than honorable. Don't they realize that so many kids look up to them and think that if their favorite rocker is doing something, it must be O.K.? I wish more bands would take the attitude of groups like Aerosmith and let it be known that you can have fun without those things. I must say I feel different about some of my favorite groups after reading your magazine. I think these "nasty" images hurt more than promote their careers.

Nancy Nuth
Baltimore, MD

I am totally sick to death of reading about David Coverdale and Whitesnake, Poison and Bon Jovi. And even though I love Guns N' Roses and Warrant, I'm getting sick of them too, 'cause that's all you ever write about. Why don't you give some coverage to new bands such as D.A.D., Shotgun Messiah, Dangerous Toys, Princess Pang and Sea Hags? I'm sure they wouldn't mind the coverage. **Hit Parader** is a great magazine for dishing out the facts, but let's hear the facts on some new people, OK?

Betty Innis
Goose Bay, Canada

I just wanna say that Motley Crue are the greatest!!!! Since **Shout At The Devil**, y'all have changed a whole lot and have given kids like me a chance in the world because of your comments on drugs and shit. Keep up the great work, guys!!!!

Jeni "Drunken" Lawson
Portsmouth, VA

An open letter to Richie Sambora:

Well, you've done it! We didn't think it was possible, but you've really done it. First off, you begin your downfall by taking up with this "middle-aged", cradle-robbing bimchette. Fine, everyone is entitled to their impulses of derangement. Then you keep mentioning how much you like the tattoos on her ass and that she needs to show more of them. Who gives a rat's ass?? Also you tell someone — a fan — that the stories being printed in the tabloids about you and this slut are false. A few days later, the papers are announcing your engagement. Come on, let's get real!!!! Finally, it's reported on national television that a tabloid story is true —that she told you to wear her stockings under your costume. We cannot believe you are so far gone that you are doing anything the bitch tells you! Richie, you have definitely gone off the deep end. You need therapy bad. She has you by the nuts, mister. What's next? Her nighties? Or her latest costume? It sure proves to everyone that you are obviously pussy-whipped and will do anything to keep that wench happy! Why don't you grow up and be a man? Take a look at her track record and wake up! Quit smelling those roses on her platically uplifted ass! It's time to hang it up, bud.

The Runaways

P.S. Does she wear YOUR underwear or jock strap?

I have never written to a magazine before, but was provoked to do so because I am fucking pissed. I heard about Sebastian Bach getting locked up because some asshole threw a bottle onstage during a concert. Bach got pissed off and threw it back into the crowd, cracking some girl in the face. He was released on \$10,000 bail and has to return to court. If you ask me, the asshole who threw the bottle in the first place should've been found and fined \$10,000. When the fuck is everyone gonna stop being assholes? If I pay twenty bucks to see a show, it's not so I can chuck a bottle onstage and wound someone. I'm paying because I dig rock and roll. I know that if I was playing somewhere and someone threw a bottle at me, I'd be reluctant to play there again. Is that what you

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assholes want, for your favorite band never to play in your area again? I don't. Next time I go to a concert and I see someone raise a bottle or anything else that can hurt someone, they're gonna be stopped, even if it means I get hit with the bottle myself! I hope anyone who goes to a show because they like the music will do the same. Sebastian, I'm behind you one hundred percent. I only wish you had hit the person who threw the bottle and cracked his/her face open. Like Ronnie James Dio said, "Cut the shit, we're here to rock and roll!"

Sherri Collura
Pt. Jefferson Station, NY

I was nine years old when I first became a fan of Led Zeppelin. I was intrigued by John Bonham; I still remember meeting him. I had asked him for his autograph (the year was 1970 and I was ten.) He sat me on his lap and talked to me. He really made me feel special. By the time I was 16, I knew about John's problem with drugs and alcohol, but the memory I had of him made the truth disappear. In September, 1980, I joined an all-night candlelight vigil when the news of John's death became public. These days, at 29 years old, I'm looking at Jason Bonham in a completely different light than his father. Jason is young, vibrant and so sexy. Musically, he is every bit his father's son. If Bonzo were alive today, he'd be damned proud of Jason. Personality traits are different in father and son. Jason Bonham is truly my type of man.

Sharon Pierce
Springfield, MA

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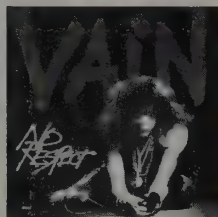
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Metallica!

We hope someday you guys read this. We've been listening to you for four years and we have all your tapes and singles. And we think there is no other band out there that can beat you! We love your music. We think it's fuckin' bad, and we don't care what other people think of you. Because if they don't like your music, then we think they're fucked in the head. All we have to say is "Metallica's the best and fuck the rest!"

Your Fans
Steve Ackerman and Dan Newman
Saginaw, MI

Hey, what the fuck? If Vince Neil decided to go in for cosmetic surgery, that's his business! God knows how many people have surgery to fix something they don't like, and they're not called "another Michael Jackson"! Who cares if we've noticed something new about Vince? I think that this is the stupidest thing to dwell on about Motley Crue, because they've got a new lease on life and another kickass album. If all you can say about Motley is that Vince had surgery on his face, then you're not the metal magazine I thought you were.

Sincerely,
Zakke S. (A Female Headbanger)



< **GEOFF TATE**
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TED PILOT'S >
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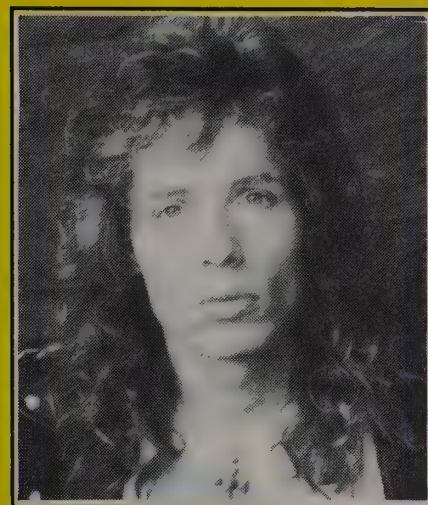


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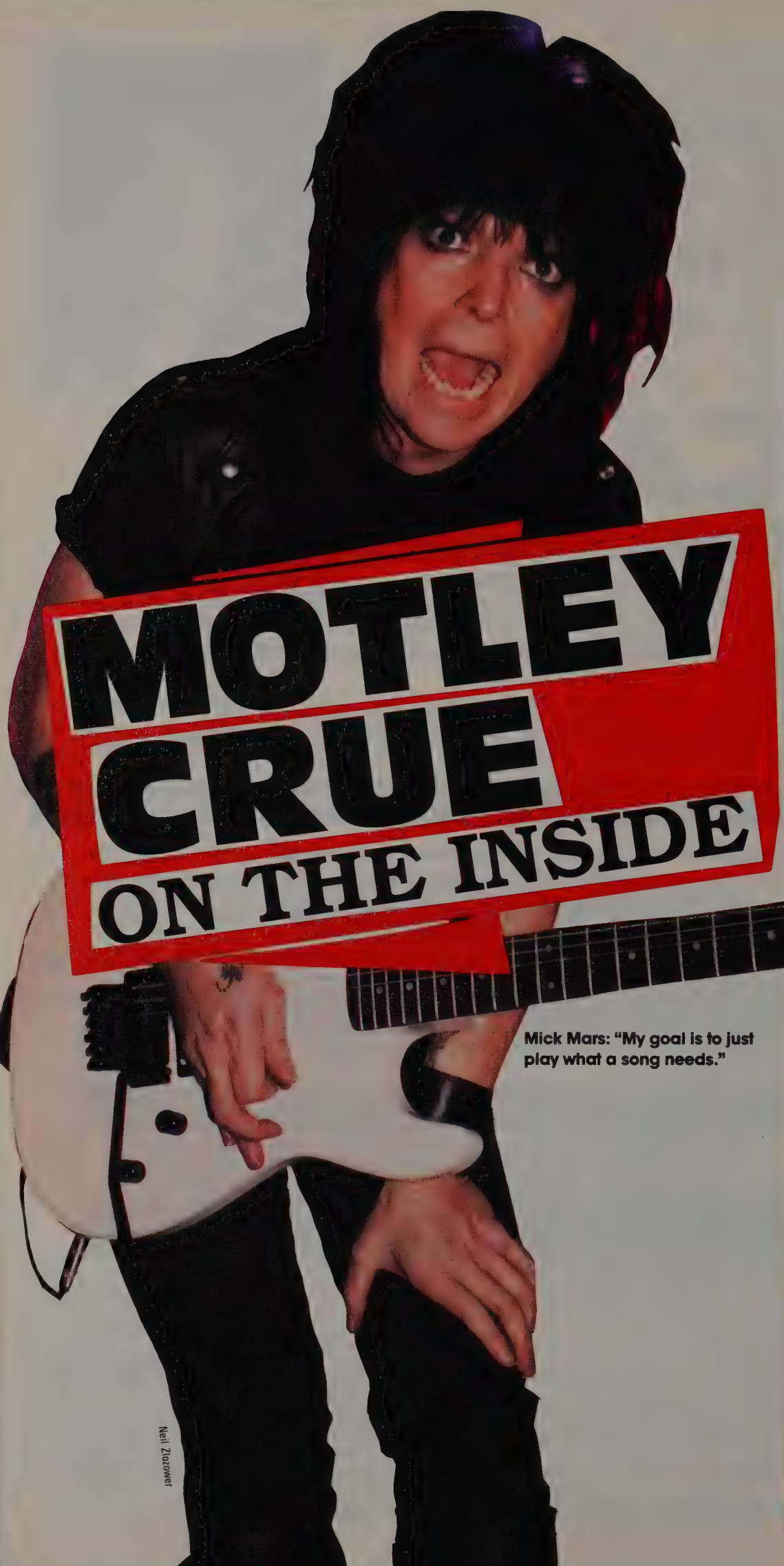
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GUITARIST MICK MARS
OPENS UP TO DISCUSS
THE INNER-WORKINGS
OF THE MOTLEY MACHINE.

BY MARK SIMPSON

MOTLEY CRUE ON THE INSIDE

Mick Mars: "My goal is to just play what a song needs."

Mick Mars is often the forgotten man of Motley Crue. Without the charisma of vocalist Vince Neil, the brains of bass-

ist Nikki Sixx or the wildman image of drummer Tommy Lee, the guitarist is often relegated to the role of "the other guy" in the Crue attack. But those who don't give Mars credit fail to recognize the vital role he plays in the Motley men. His inventive guitar licks, while admittedly not setting new trends in the metal world, add the perfect touch to the band's tales of lust and adventure. And let's not forget that in a field dominated by groups with dual guitarists, Mars handles his six-string chores single-handedly — just one more reason to tip one's cap to the man Sixx has called "the backbone of this entire band."

Hit Parader: Mick, has it bothered you that you've never gotten the kind of critical recognition you might feel you deserve?

Mick Mars: We've never been a critic's band, so on that level it doesn't bother me. On the other hand, it does annoy me a little that the recognition I get for my playing isn't always there. But when I look at most of the guitarists who are getting the attention these days, I kind of understand why I'm not included. Most people seem to really be fascinated by speed players, the guys who just tear up and down the fretboard as fast as they can. That's not what my playing is all about. There are a lot of guitarists who I think just show off at times. I don't really want to do that. My goal is to just play what a song needs. If I need to play fast I do, but if I can get by with just a few solid chords, that's good enough for me.

HP: Do you ever listen to other players and wish you could play like them?

MM: Sure, Jeff Beck is one guy I've always admired. He can play in so many ways and always brings a lot of emotion to what he is doing. He always takes chances and he always makes it interesting for the people who are listening to him play. You never know what he's gonna try next, and part of the fun is that I don't think he knows what's coming next either. I know I'm never going to be a virtuoso like a Steve Vai, though I admire his work a great

deal, but if I could have longevity like a Beck or an Eric Clapton that would be great. I'll be interested to see how many of the young hot-shots of today are around in ten years. I've got a feeling that I will be, in one form or another.

HP: Does that mean you see a musical life for yourself after Motley Crue?

MM: I don't think about it in those terms... but, yeah. I'm thinking about learning a few new things — like taking classical guitar lessons — and I'd like to bring what I learn into hard rock. I'm very happy with Motley Crue, but as I said before, I really admire the guys who hang around for 20 years, and I'd love to be one of 'em. If Motley Crue is around for 20 years, then I'll still be there. If not, I'll still be around music. Hey, playing guitar is what I do — I don't really know anything else.

HP: How has your playing changed on *Dr. Feelgood*?

MM: It's gotten better. I took things a little more seriously this time, and the results show that the effort I put into the album paid off. Maybe it's because I was sober throughout the entire recording process that things turned out as well as they did. Being sober gives you a lot more patience. On our earlier albums, it wasn't unusual for me to finish all my guitar parts in a couple of weeks. I'd lay something down and if I liked the feel of it, I'd think that it was good enough. On *Dr. Feelgood*, I didn't let myself get satisfied so easily. I went over things that everyone else was telling me were great, but which I wasn't satisfied with. We spent six months in the studio this time, and the guitar parts on the record show the difference.

HP: You mention the fact that you're sober now, as is the rest of the band. How much of an impact has your sobriety had on your life?

MM: When I drank, I had a very different attitude towards my playing. It was sloppier, but I kind of liked it that way. It was like the alcohol was telling my mind what to do. Now, I realize that all the drinking made me think I was playing better than I actually was. I was never really a drunk — I just drank 'til I thought I was loosened up enough to be creative. But now I see that I was drinking too much and that it had a negative impact on my playing and on my life. Drinking doesn't make you play better, believe me.

HP: How does your playing style change from the start of a road tour to the end?

MM: I hope I get better as a tour goes along. When you're playing every night, you'd better improve. I know there are things on the new album that I feel much more comfortable with now than I did when we first went out. By tour's end, I hope that I'll have learned a few new tricks that I can use on the next album. That's

always a nice goal to have.

HP: After ten years in Motley Crue, is it still as much fun to be one of the bad boys of rock and roll?

MM: I'm kind of glad we've toned down the image a bit recently. We had gotten kind of heavily into the whole glam thing around the time of *Theatre Of Pain*, and I really wasn't comfortable with that. Now when people say Motley Crue, I want them to think of us as just a great rock and roll band. We don't do drugs anymore; we don't drink anymore — though we still can get pretty wild at times. But yeah, it's

still as much fun as ever. It's really kind of cool.

HP: If you could be granted one wish in life, what would it be?

MM: Do you mean what would her name be? (laughs) That's a tough one, but I guess if you're talking strictly from a musical level, it would have to be that I could become a better guitarist. I am doing my best to get there. I'm probably gonna take some lessons to learn some new things. I really love the guitar; I want people to understand that. Maybe my wish would be for more people to believe that I'm very serious about what I play. □

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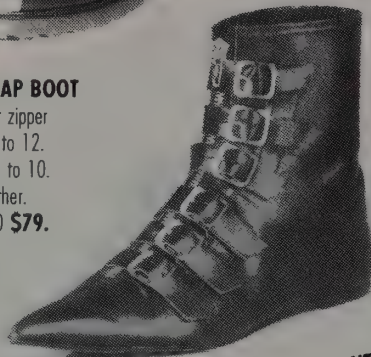
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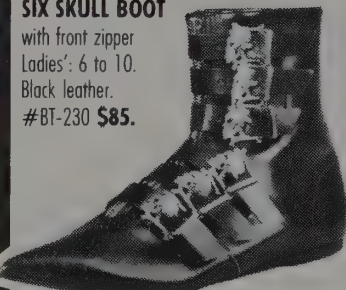
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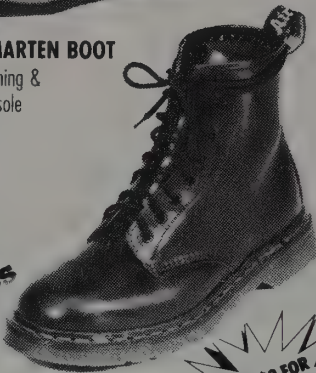


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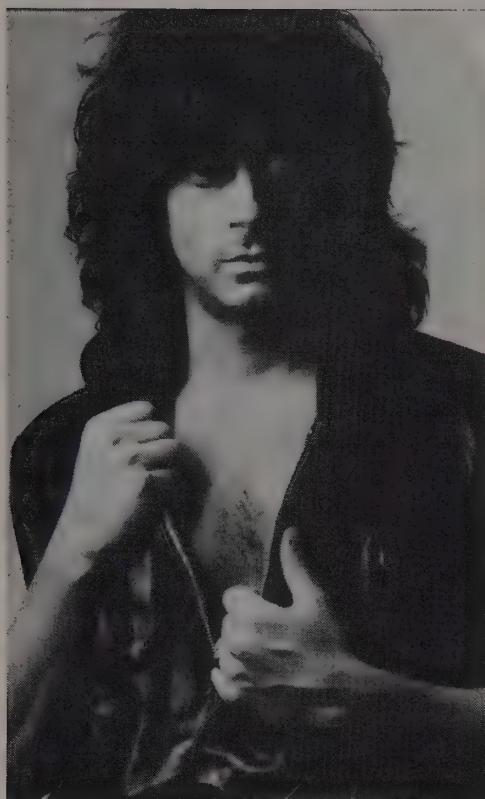
Studio B



Anthrax: Finished working on their new LP.

What goes around comes around... Guns N' Roses have journeyed to London in an attempt to record their second LP. Those who've been following this metal soap opera for the last year know that the Gunners started work on the album in L.A. last February before shifting first to Chicago, then to New York in an effort to find an environment they all could enjoy. Those moves proved to be disastrous — leaving the band on the precipice of self-destruction — but a few weeks off convinced the group members to hit the road to begin work once again.

Anthrax have finished recording their latest LP, **Persistence Of Time**, and hope to have the disc in the stores by September. According to guitarist Scott Ian, the LP reflects the fact that Anthrax have been around for seven years; the passing of time hasn't been lost on these New York rockers. "It's hard not to notice that time is moving on and nobody seems to be getting any younger," he said. "That's the depressing side of things. The good side is that we're still learning a lot about music and we're still getting better as a band. It's kind of a trade-off."



Carol Friedman

Joe Lynn Turner: Giving a jolt to the Purple People.

Metallica's Lars Ulrich is a little sheepish about discussing the expensive new home he's bought. Apparently, the demon drummer is less-than-enthusiastic about his fans discovering that Metallica's blue-collar work ethic has yielded a bumper crop of financial dividends. "Yeah, it's a nice house," Ulrich admitted, "but that doesn't mean I've changed. After being on the road for a year, it's just great to have a nice place to go home to."

Rumors around the rock realm indicate that Deep Purple had to fork over more than \$500,000 to lure vocalist Joe Lynn Turner into the band. Apparently JLT was besieged by solo offers after his ill-fated stint with Yngwie Malmsteen. The Purple people, meanwhile, were growing weary of searching for a replacement for Ian Gillan, and considered Turner a last-ditch savior to keep the band together. Now it's on to the recording studio, with a new Deep Purple album scheduled for late summer. If this album isn't a monster success, can a reformed Rainbow be far behind?

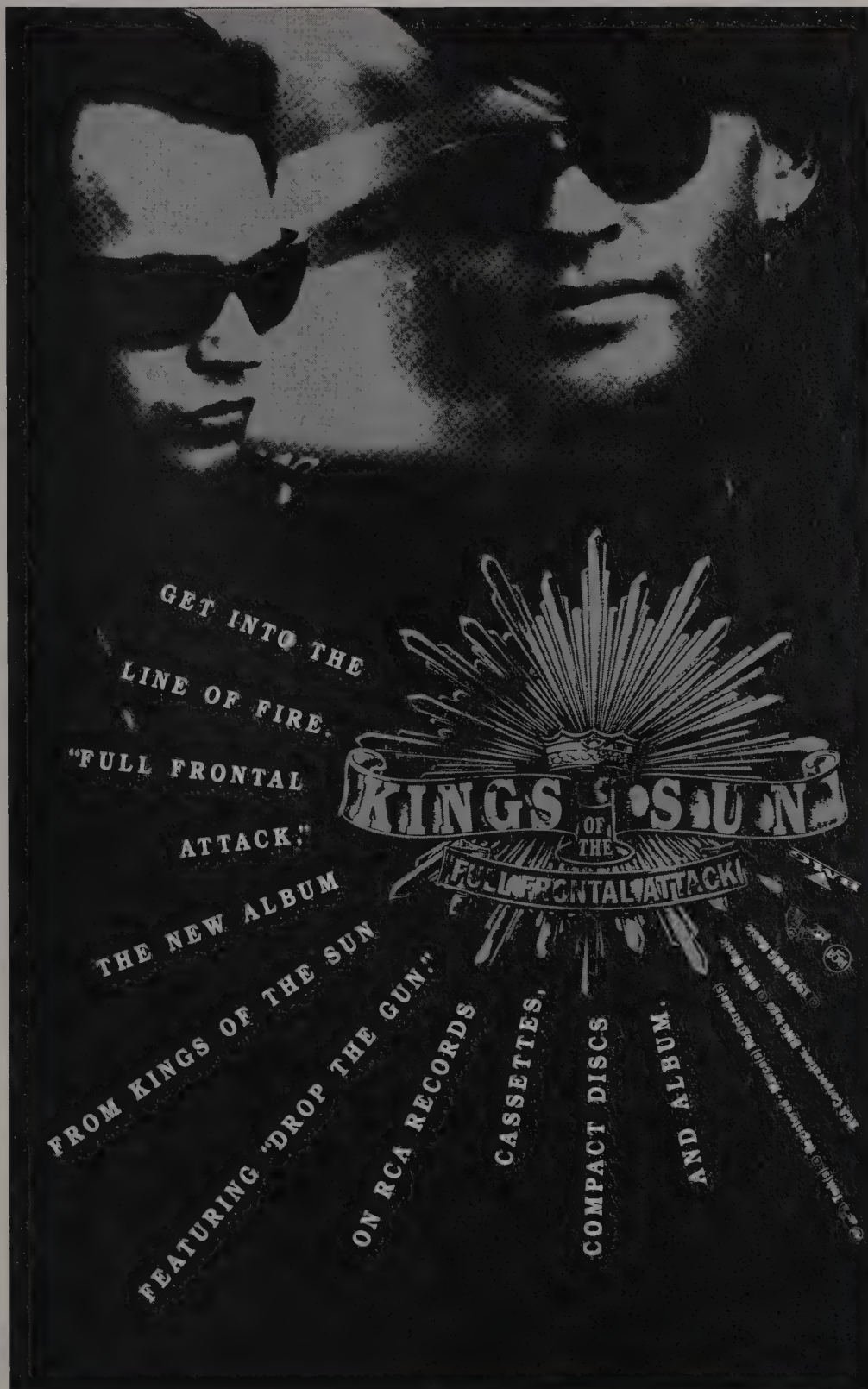
Poison are working 24 hours a day to get their new stage show together in time to hit the road by summer. With their new LP, **Flesh And Blood**, finally completed, the boys are now focusing their energies on creating a stage set that will "blow people's minds," according to vocalist Bret Michaels. While details are still sketchy, reports indicate that the set will play off the band's favorite themes of sex and partying, and

will feature a state-of-the-art light system that will allow the group to bring down the mood when it's time to play one of their pensive ballads.

The Lynch Mob, the new group featuring former Dokken members George Lynch and Mick Brown, have encountered a few difficulties completing their debut LP. Although the group had plenty of songs ready, their label was hoping for a few more commercial numbers, rather than the hard, bluesy material featured throughout the album. The band agreed to run a few more songs by the label before deciding precisely which tracks will make it onto the album's final mix. "We've certainly got enough

variety for everyone," Lynch said. "We're making the album that'll make us happy, but we like all the songs that we've done."

Warrant are back in the studio working on material for their second LP. Following the multi-platinum success of their debut disc, vocalist Jani Lane admits that he's feeling a bit of extra pressure this time around. But the blond singer also states that the band's material is so strong that they really have nothing to worry about. "We wrote six songs while we were still on tour last year," Lane said. "I honestly think almost all of them were better than anything on the first record. Then we wrote a whole bunch





Winger: At work on their second album.

more once we got home. I really mean it when I say that the new album will blow the first one away.

Winger are back at work on their second LP, *In The Heart Of The Young*, and bassist Kip Winger says the band isn't about to suffer from the traditional "sophomore jinx." "We've been thinking about this album from the moment we finished the last one," Winger said. "There's no reason it can't be even better than the last one, and I think it will be. We're not trying to prove anything to anyone — that's the trap a lot of bands fall into. We just wrote and recorded the songs we liked."

Skid Row's Sebastian Bach continues to cause controversy wherever he goes. After no less than three arrests in the last ten months and an impending suit over a bottle-throwing incident, the singer only seems to be shifting his lifestyle into higher gear. Is the controversial Baz slowing down even a little after a year on the road? No way, Jose! "Hey, I've waited all my life to get on the road with a rock and roll band like this," he said. "Who knows, I may die tomorrow, and if that were to happen, I wouldn't want to think that I missed out on a chance to have some fun."

Much to their credit, Motley Crue managed to stay high 'n dry during their six-month long *Dr. Feelgood* world tour. It was, at best, an even-money bet in rock circles that at least one band member would fall off the wagon, and we'd like to extend a congratulatory hand to Mick, Tommy, Nikki and Vince for sticking to their guns and keeping away from drugs and drink. They know they're sounding better — and having more fun — because of it.

Ozzy Osbourne has settled his domestic problems with wife Sharon and has returned to the recording studio to begin work on his next LP. Ozzy admits that the legal hassles caused by a scuffle he and Sharon had last September caused him to put his music on the back burner for a few months. But with the problem now well behind him, he's ready to get back to work and start rocking as only he can. "I think this will be a very interesting album because it will be the second one I'll be doing with Zakk [Wylde]," Ozzy said. "He learned a lot from me last time, and now we'll see how much of that he can put to use." □



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DEF LEPPARD

BREAKING THE RULES

BRITISH BASHERS PUT FINAL TOUCHES ON LATEST LP.

BY WINSTON CUMMINGS

The heavy, padded door to the recording room swung open and Def Leppard's Joe Elliott walked out with a concerned look on his face. The vocalist had just cut his part on one of the band's new songs and he was anxious to hear the playback to determine what needed to be done for the effort to match his rigid specifications. In the control room was the band's co-producer, Mike Shipley, and band-mates Rick Savage, Rick Allen, Phil Collen and Steve Clark — all of whom, except Clark, seemed more interested in reading magazines and hanging out than in checking out Elliott's latest efforts. Once the playback began, however, everyone became riveted on the dynamic interplay between the song's pulsating rhythms — which had been laid down days before — and Elliott's newly created vocals.

"Not bad," Elliott exclaimed as the tape came to a conclusion. "But it still needs a bit of work. Gimme a few minutes and we'll have another go at it."

Such is the creative process for Def Leppard. They're still slow and conservative, trying to make things as perfect as possible. Yet there is a big change in the group as well — they're not being as painstaking about their creative output as they've been on such recent chart-topping smashes as *Pyromania* and *Hysteria*. That's not to say that they're changing the musical formula that has made them the most successful band on earth. It's more that with their fate resting in their own hands rather than those of mentor and former Lep producer Mutt Lange, the band members are going about things in a more relaxed and mellow way. No more 15-hour stretches in the studio for these lads. Now it's a solid day of hard work, balanced by a bit of free time. Joe and the boys know the truth of the old axiom "All work and no play make the Leps a dull band."

"We are doing things a little differently this time," Elliott admitted. "But we're probably driving ourselves harder than ever before. We know our limits, and we're not scared to say, 'That's enough for today.' But because we have taken on more responsibility this time, we want to make sure that everything is exactly the way it should be. We set out to have a little looser,

more relaxed atmosphere — both on the album and in the studio — this time, and we've succeeded. But the finished product doesn't reflect that. We'd never allow anything we weren't totally happy with to be released. We're obviously very pleased with the album or nobody would have had the chance to hear it."

For the Lep-starved masses of the world, the opportunity to hear the band's latest vinyl venture is only a few months off. Fans have been teased for months with press promises that the group's new album is "almost ready." But true to their mercurial nature, the band have undergone several unexpected, albeit brief, delays in producing their next chart-topper, and those delays have weighed heavily on the band's soul. There hasn't been anything as dramatic or tragic as the auto accident suffered by Allen which delayed *Hysteria*'s completion by almost a year. But when it comes to Def Leppard, a delay of any sort is always cause for tongues to wag.

"We're used to having our lives dissected by the press and the fans," Elliott said. "Sometimes it's not fun, but it's the price you pay for being in a successful rock and roll band. I think the press hates the idea that we live clean lives and are all getting married and settling down. It doesn't give them as many interesting things to write about. That's why when we have a slight delay there are people who'll question what's 'really' going on. I can guarantee you that the album has taken as long as it has only because we felt like taking that much time."

When a band sells more than 25 million copies of their last two albums (a world record by anyone's count), they can afford to work at their own speed. Certainly nobody at the group's record label is about to tell their meal tickets to step up their schedule, and everyone within the Lep's organization — including the band members themselves — know that the music must come first, release schedules be damned! On the other hand, deep in their hearts the guys secretly harbor the fear that too long a delay could jeopardize their position in the metal world. That almost happened with the release of *Hysteria* — an album that seemed ready to shoot *down* the charts after selling "only" two million copies. They know they were a little lucky last time — that their video for

Pour Some Sugar On Me ignited *Hysteria*'s commercial rockets after the album had been available for almost eight months — and they don't ever want to risk such a happenstance again.

"There are always new bands coming along and, to be honest, we wish 'em the best," Elliott said. "We honestly don't view them as competition. We're happy that the hard rock field is strong at the moment, though we do wish there were more English bands enjoying some success. We don't want to give too many bands the chance to make people forget us, but we think that we've established ourselves enough so that most of our fans are loyal. They'll be ready for a new album whenever it comes out."

"The experience we had with *Hysteria* did give us a bit of humility," he added. "We knew the record wasn't selling as well in the beginning as we had hoped, and the videos for *Women* and *Animal* just weren't generating the kind of sales we had hoped for. Our managers were a little worried too — and they told us so. But things worked out fine, the *Hysteria* album has sold about 15 million copies at last count."

Whether or not the band's next vinyl offering can hope to match those colossal figures remains to be seen, but it seems safe to say that Def Leppard's new LP will instantly become the Number 1 sales item on the charts — a distinction that only a few artists (such as Michael Jackson) can hope to achieve. But mere album sales and vast sums of money don't motivate Def Leppard. In fact, they never have. This is, was and always will be a group more concerned with the artistic side of the rock world than the financial one.

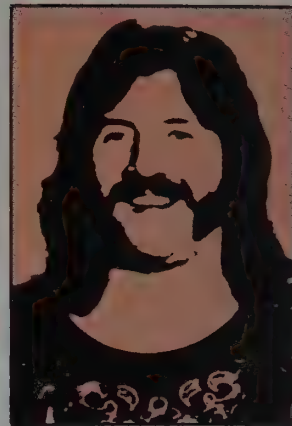
"People have asked what keeps us motivated," Elliott said. "I've got to laugh at that. We never were a starving band, even in the beginning. Money's great, but it doesn't get us out of bed in the morning — unless we've got to see one of our financial advisors. It's the creativity of the music that still means everything to us. That's why I always say that I don't care if the record sells 15 copies or 15 million, as long as we're happy with the music. I know this one will be successful because of our track record. But the best part for us is that, no matter what, we'll be proud of it from start to finish." □

Joe Elliott





BONHAM



SECOND GENERATION METAL

THE DISREGARD OF TIMEKEEPING PROVES TO BE ONE OF 1990'S SURPRISE SUCCESSSES.

BY J.L. TURNER

Neil Zizower



Bonham: "We're very much a band — even if it is my name on the album."

The more you try to figure out what's gonna happen next in the wild and wacky world of heavy metal, the less likely you are to succeed. As a prime example, take Bonham. When the group's debut LP, *The Disregard Of Timekeeping*, was released last year it met with little press fanfare, mostly because the band's leader, Jason Bonham, had already been involved with two other groups that had achieved little commercial success. It was clear to critics and fans alike that the album contained some shining examples of hard rockin' craftsmanship, most notably the group's

debut single and video, *Wait For You*. But people were reluctant to ascribe the traditional "next big thing" tag to the Bonham juggernaut. Now, however, some six months after the album's release, Bonham have proved they are exactly that — a budding superstar attraction. With a headlining club tour and an arena jaunt opening for the Cult already under their belts, drummer Jason Bonham, vocalist Daniel McMaster, guitarist Ian Hatton and bassist John Smithson have emerged as the first hot metal act of the '90s. As we discovered during this recent conversation, Jason couldn't be more pleased with the way things have turned out for his fledgling unit.

Hit Parader: Jason, before we discuss the band's success, let's talk about your hand. You've broken it twice in the past few months. Is this going to be an ongoing problem?

Jason Bonham: I certainly hope not! It's just that I rushed back from the original injury too fast and didn't give the break time to heal properly. I don't think I'm injury prone in the least. I like to do some crazy things, so I sometimes end up with a few bumps and bruises, but that's alright. I broke my hand the first time right after our club tour had finished. I was in a restaurant and some fans of ours stopped by to say hello. It just so happened that they had this incredible truck, and they offered to let me drive it up this steep hill in back of the restaurant. I couldn't pass up an offer like that! I didn't make it up the hill the first few times I tried, but the last time I really gave it everything I had. In the process, though, my hand got caught in the steering wheel and I broke a bone. It was really quite a mess, and I ended up having my arm in a cast up to my elbow. I knew we had some big tour opportunities coming up, so I probably started playing before I should have, and that's how I reinjured the hand. But it's fine now.

HP: When you were sitting around with your arm in a cast, it must have been incredibly frustrating, especially when you saw the album begin to pick up a lot of sales momentum.

JB: I'm not a big one for sitting around at any time. I hate not doing something. When I knew we had the album out and should have been on the road, it was killing me not to be out there playing every night. It did teach me to have a

little patience — in fact, *very* little patience! (laughs) But it was kind of nice to watch the album move up the charts and know that by being forced to wait, we'd probably end up with some better touring opportunities.

HP: How has it felt playing arenas across America opening for the Cult?

JB: It's been everything we could have hoped for. I'm not exactly a stranger to arenas; I was hanging out in them with my dad since I was a little kid. I used to pop up on the road with Led Zeppelin quite often, so I'm not about to be intimidated by seeing an arena full of rock fans. That's something that's in my blood.

HP: You've been asked many times what it's like to be the son of Led Zeppelin's drummer, John Bonham. But what extra pressures has that placed on you?

JB: I never really looked at it from that angle. I know that being my dad's son has allowed me to have some great experiences from an early age, and has probably opened some doors for me as well. The name Bonham means something very special to music fans around the world, and I just hope that I'm adding to the name's legacy. I feel I am.

HP: How do you think your dad would have viewed your current success?

JB: He'd have loved it. I know he would have enjoyed the music we're making, and the attitude this band has is great too. I sometimes think about how he might have played a certain drum part that I'm working on, so hopefully I'm carrying on his tradition in that regard. But there was only one drummer like my dad. I really don't think I can be compared to him.

HP: You were involved with two earlier bands, Virginia Wolf and Airrace, that did little in terms of commercial success. What did the failures of those bands teach you?

JB: That it's one thing to be a member of a band and another to take control of that band. I'm not saying that this is my group, because we all work together. But I have a lot more to say about the music this band makes than I did in those other bands. After all, it is my name on the front of the album cover.

HP: There have been many comparisons between the music on your record and some of Led Zeppelin's work. Does that bother you?

JB: Not really. Led Zeppelin was the greatest band of all time, and when you grow up sur-

rounded not only by that music but by the people who made it, you're naturally going to be influenced by it. The greatest thrill of my life was sitting behind the drum kit in Madison Square Garden with Jimmy [Page], Robert [Plant] and John [Paul Jones] when Zeppelin played at Atlantic Records' Anniversary show. I know that Robert has heard our album and he loves it. He knows that people have compared Daniel's voice to his, but he doesn't hear the similarity at all. I'm not going to deny that there are certain Zeppelin overtones to the music. But we think the music stands on its own. That's the most important thing.

HP: When people say that Bonham are the first new superstars of the '90s, how do you feel?

JB: How should I feel? It's great! I just hope that people aren't getting a little ahead of themselves. One thing I learned from Zeppelin is that it's not enough to make a good song, a good album or play a good show. You've got to keep doing it. We've had some success with this record, and that's great, but we have to stand the test of time. I think we're good enough to do that. But ask me again in ten years or so, and I'll be able to give you a better answer on that one. □

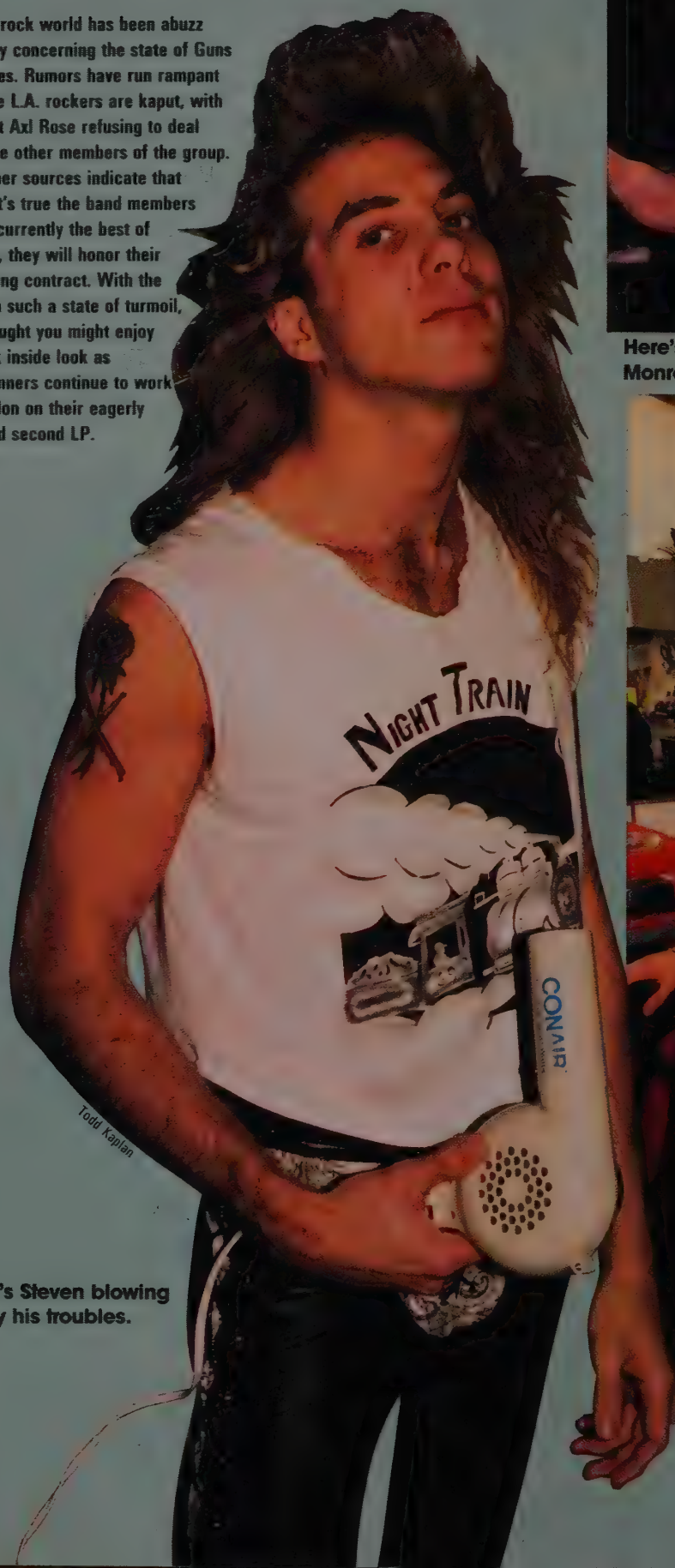
Annamaria Di Santo

Jason Bonham: "One thing I learned from Zeppelin is that making one good album isn't enough."



HANGIN' OUT WITH GUNS N' ROSES

The rock world has been abuzz recently concerning the state of Guns N' Roses. Rumors have run rampant that the L.A. rockers are kaput, with vocalist Axl Rose refusing to deal with the other members of the group. But other sources indicate that while it's true the band members aren't currently the best of friends, they will honor their recording contract. With the band in such a state of turmoil, we thought you might enjoy a quick inside look as the Gunners continue to work in London on their eagerly awaited second LP.



Todd Kaplan

Here's Steven blowing away his troubles.



Annamaria Di Santo

Here's Axl joining his friend (and major influence) Michael Monroe on stage.



Ross Hallin

Slash seems overjoyed about his new tat.

Axl Rose



METALLICA

METAL OBSESSION

METAL'S BLUE-COLLAR KINGS
TAKE A BREAK AND
CONTEMPLATE NEXT
CAREER MOVES.

BY ROB ANDREWS



Metallica (l. to r.): Jason Newsted, Lars Ulrich, Kirk Hammett, James Hetfield.

It would be soooooo easy to report that there's nothing new going on in the world of Metallica, slap a few full-color photos on these pages and let it go at that. But Metallica fans would howl. To them, there's always news of some sort worth reporting on the "only metal band that matters." In fact, we thought we'd do something a little different this month — let the fans ask questions of guitarist/vocalist James Hetfield, drummer Lars Ulrich, bassist Jason Newsted and guitarist Kirk Hammett. So we wandered around the front row at Metallica's last American ...**And Justice For All** gig to find out what assorted guys and gals would most like to ask the Metallimen, then we hurried backstage to ask the boys those very questions. When we

reached Metallica, after their intense, two-hour show, they were admittedly in no mood to deal with us — or anyone else for that matter. Their only concerns at the moment were taking care of a few loose ends, packing their gear and beginning a well-deserved vacation. But when we informed them that these questions came directly from their loyal legion of supporters, each of the guys was only too willing to sit down and provide the inside word.

WHAT I'D LIKE TO KNOW IS HOW THOSE GUYS SURVIVED SUCH A LONG TOUR. I SAW THEM ABOUT EIGHT MONTHS AGO, THEN I SAW THEM AGAIN TONIGHT. I DON'T KNOW IF I COULD HAVE SURVIVED PLAYING ONE OF THEIR SHOWS, LET ALONE SEVERAL HUNDRED.

Lars Ulrich replies: Man, I feel the same way! It's not easy being on the road for as long as we were this time. Looking back, I don't know how we did it. There were days when I just didn't think I'd be ready to play that night. But somehow, when you come to the arena and you hear the kids cheering, you suddenly start feeling better. I think getting onstage before 15,000 kids is the cure for the common cold! But then you'll probably end up feeling like shit back on the bus or in your hotel room later that night. That's the price you pay. I don't know if we'll ever do another tour as big as this one, and right now I don't know if I could play one more show.

I'D LOVE TO KNOW WHAT KIRK HAMMETT'S



Ross Halpin/Verecchia

guitarist in the world — hah!

HEY, I WANNA KNOW IF JAMES HETFIELD WANTS TO COME TO MY HOUSE TO PARTY. James Hetfield replies: Sure, I'll go to your house to party. Who brings the beer?

I USED TO LOVE CLIFF BURTON — IN FACT, I STILL DO, BUT JASON NEWSTED HAS FIT INTO THE BAND BETTER THAN I EVER COULD HAVE IMAGINED. I WONDER HOW HE FEELS AT THE END OF HIS FIRST FULL TOUR WITH METALLICA.

Jason Newsted replies: How do I feel? Exhausted, that's how I feel. But I feel great too. I'm not the type of guy who sits around and thinks, "Oh wow, I'm about to end my first full tour with Metallica." I just go out every night and do what I've got to do. I've always felt pretty at home with the band, but things have been easier this time than when I first joined. This was an incredible experience for me — one I know I'll never forget. But I look on it as the start of something, not the end. Just because the tour is coming to a close doesn't mean we stop working.

WHAT ARE THE BAND MEMBERS GOING TO DO ONCE THEY GET OFF THE ROAD?

James Hetfield replies: I've got a house now, so I've actually got a place to go home to for, like, the first time in my life. I'm looking forward to that. We all have homes now, which is a big change in our lives.

HEY, ...AND JUSTICE FOR ALL IS OLD NEWS ALREADY. WHEN AM I GONNA HEAR SOME NEW METALLICA MUSIC?

Lars Ulrich replies: Oh no, not the new album question! (laughs) Oh man, we've just finished

working our asses off for a solid year. We need some time to get our thoughts together. I don't think you'll hear anything new from us until 1991. I don't mean to disappoint the fans, but that's the way it's got to be. They know we'll never just go into the studio and slap together an album — unless, of course, it's a fun thing like the **Garage Days** EP. The next record will come, but give us some time, please!

JASON NEWSTED WAS ONE OF MY FAVORITE SONGWRITERS WHEN HE WAS IN FLOTSAM & JETSAM. I WANT TO KNOW IF HE'S GONNA START WRITING MORE FOR METALLICA?

Jason Newsted replies: When you step into a situation like Metallica, where there already are songwriters like James and Lars, you don't tell them to move aside. I did what I was able to do on the last album, and I hope to do more next time. Sure, I'd like to write more for the band, but I understand my role within the group and I'm very happy with it.

I WANT TO KNOW THE WILDEST THING THAT METALLICA DID ON THEIR ENTIRE TOUR.

Lars Ulrich replies: I think playing Japan was probably the wildest thing we did. I didn't have any idea what to expect when we went over there. I certainly didn't think we'd get any sort of big reception from the fans. I thought they were more into bands like Bon Jovi than Metallica. But they really went crazy for us, and that shocked me. We played this huge arena that was left over from the 1964 Olympics, and we filled it for two nights. The crowds over there react very differently to the music, and until you get used to it you feel kind of strange. They tend not to jump around much during a song, then they go nuts when you finish. □

BEEN DOING, BECAUSE HIS GUITAR PLAYING HAS GOTTEN A THOUSAND TIMES BETTER. HE'S ALWAYS BLOWN ME AWAY, BUT NOW HE'S THE BEST GUITARIST IN THE WORLD.

Kirk Hammett replies: Nobody really said that, did they? They said I was the best guitarist in the world? (laughs) They've got to be kidding. I'm really honored that they feel that way, but I always think that I've got so much improving to do. Every time I learn something new on the guitar — and I'm learning new things all the time — I realize how much more there is for me to learn. This tour was great for me because being onstage each night and playing challenging stuff like the songs from **...And Justice For All** has made me a much better guitar player. But I've still got a ton of stuff to learn. The best



Lars and Kirk kick some butt on stage.

Neil Zlozower

SKID ROW DANGEROUS LIASONS

BACH'S BIG MOUTH GETS SKIDDERS IN SOME BIG TROUBLE.
BY ROB ANDREWS



Skid Row (l. to r.): Rob Affuso, Dave "Snake" Sabo, Scotti Hill, Rachel Bolan, Sebastian Bach.

Mark Weiss

Skid Row have cut quite a path through the rock scene as they've toured the world for the first time. Over the last year, vocalist Sebastian Bach, guitarists Scotti Hill and Dave "The Snake" Sabo, bassist Rachel Bolan and drummer Rob Affuso have emerged as one of the most controversial — and popular — bands on the face of the earth. Their self-titled debut LP has sold in excess of three million copies thanks to songs like *18 And Life* and *I Remember You*, and tours with such bill-toppers as Bon Jovi and Aerosmith have brought the Skidders into virtually every town and village in

America. But these five young rockers have set their sights on even loftier goals than platinum albums and sold-out tours; they're determined to have a good time — even if it kills them.

"We don't really worry about the consequences of what we do," Bach stated. "We're really a bunch of guys who grew up on the streets who really only know one way to do things and that's the wild and crazy way. We're not gonna sit around and count the money we've made or plan for our old age. Hell, I don't even know if I'll make it until I'm old! I'm gonna enjoy my life right now, and if there are consequences to pay,

I guess I'll just have to pay them."

There certainly have been some consequences for Bach and the rest of Skid Row to confront in recent days. In fact, as the band's notoriety has grown, so has their reputation for being rabble rousers of the highest order. Bach proudly boasts of being arrested "three times — so far!" and the other band members admit that they've run up some bar bills that just might pay that establishment's rent for the next year! In addition, Bach's infamous bottle-tossing incident of last January (when he hit a fan in the audience, causing a gash needing 20 stitches) has made some concert promoters wary of even booking the band in fear of getting

Sebastian Bach



Rachel Bolan



Snake and Scotti:
**"We work out our
 guitar parts
 together when
 we're in the
 studio."**

hit by lawsuits. And today Bach still waits to find out what the full legal consequences of his act will be — jail is certainly not out of the question. But as far as the fast-talking Bach is concerned, such activity is all in a day's work.

"Hey, I don't want kids looking up to me and saying, 'I want to be just like him,'" he said. "I want them to act like themselves, and let me be. I'm not a role model for anyone. But I do have fun, and if that means ending up in jail or paying a \$700 hotel bar bill, that's the way it is. Thankfully, I've got the money to pay the bills and the lawyers these days, so I can deal with the trouble I get myself into. You've got to remember, this is the first time I'm really seeing the world, you've got to give me the chance to really go for it, don't you?"

"We're all calming down a little — I hope," Sabo added with a grin. "We've read for years the things bands do on the road, and I think in our heads we always wanted to see if we could get away with doing those kind of things too. Well, we found out that we can. I think now that we've done 'em, and we've found out what life on the road is like, we can concentrate more on just playing the music. I know we'll always have fun — and Baz (Bach) may be a little out of control, but that's just part of rock and roll."

Despite Sabo's words, however, it seems that Bach — for one — has no intention of calming down even a little bit in the months ahead. In fact, in recent days tales of his on-stage outrages and off-stage excesses have continued to grow as more and more people begin to focus their attention on the Skidders. Everyone's begun to wonder, are they trying to out-do the likes of Motley Crue and Guns N' Roses in terms of fast lane frolics? Bach insists that these wild boys are just doin' what comes naturally.

"We're not part of the West Coast scene where people are always trying to top one another," he said. "We're from New Jersey, and

we live by our own set of rules. There are plenty of people who've been a big influence on me — and I admire 'em all. But I never set out to live my life like Vince Neil, Ace Frehley or Steven Tyler. I just wanted to be me and make the most of it. I really get pissed when people compare us to any other band. We had a lot of that when we first went on the road with Bon Jovi. Hey,

**"We don't really
 worry about the con-
 sequences of what
 we do."**

we're not Bon Jovi, and they're not Skid Row. I think they're great, and Aerosmith and Motley Crue are great too. But we're all different bands and different people. I don't want to be the second Vince or the fifth Steven Tyler — I just want to be the first me."

Being Sebastian The First seems to be plenty good enough for an ever-growing legion of female fans who consider the tall, thin Toronto-native to be the greatest thing to hit the rock scene since laser lights. For his part, Bach goes out of his way to return the affections of his fans as often as he can. Yes, he's got a girlfriend who's been with him for the last six years and she's even given birth to his child. But Sebastian isn't quite ready to stop sowing his wild oats just yet. According to well-placed sources, Baz has enjoyed the company of some famous young women, too, including one (foxy) TV blonde bombshell.

"Hey, I'm young, and I'm horny," Bach said. "I'm not gonna tie myself down to one woman

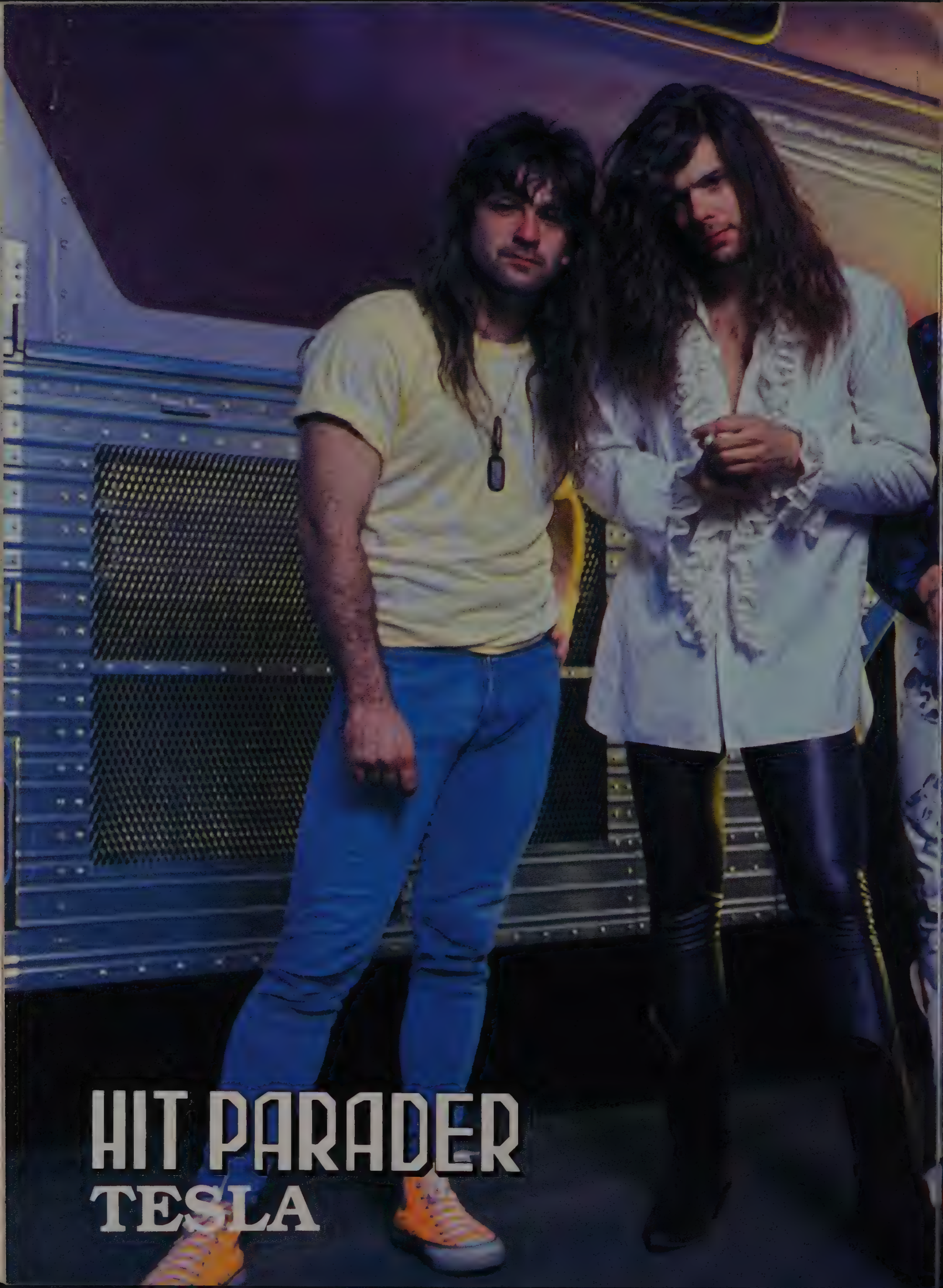
at this point in my life. I'm only 21 years old. My girlfriend is very understanding. We have what I guess you'd call an open relationship. I don't hide anything from her — but some of the things I do just don't interest her. She knows where I am, and she knows I'll come home to her. That's really all that matters. When I'm on the road, I feel I should deal with the fans as much as possible. And if I happen to meet someone special... well, that's fine.

"The one thing I do want to talk about though is that I'm not the guy you see on TV," he added. "I meet some fans and they think I'm the guy they see in our videos. I'm not. When I'm off the stage I'm not some actor or TV star, I'm just a regular guy who likes to hang out, have a drink or two and have some fun. That's about the only bad part of being popular. Now people see me as some kind of star instead of looking at me as just another guy."

When pressed on the matter of his relationship — like whether he has actually secretly married his girlfriend — ol' Baz suddenly stopped being a chatterbox. In fact, it seemed like he'd rather discuss anything — including the legal difficulties stemming from that bottle throwing incident — then reveal his marital status. All he'd say is that he is more than willing to mingle with just about anyone who tickles his fancy for the time being.

"Right now I'm just having fun," he said. "Anyway, the band is the top priority for me. It's silly to get into a serious relationship, then hit the road for a year at a time. That's not fair to anyone. Maybe I'll get into being with one woman when I'm old and gray and can't run around the stage in torn pants anymore. I just hope I live to the point where I am old and gray." □

George DeSota



HIT PARADER

TESLA



BON JOVI

STRAIGHT TALK

JON AND THE BOYS WORK ON SOLO PROJECTS AND ENJOY THEIR PERSONAL LIVES.

BY WINSTON CUMMINGS

Another cycle has ended for Bon Jovi. Beginning with the songwriting for *New Jersey* some two years ago and ending with the completion of the band's 15 months on the road, Jon and the boys have once again survived one of the most grueling schedules endured by any group. But as their period of rest finally begins, new questions must be asked of the always mysterious Mr. Bon Jovi. How true are the rumors that guitarist Richie Sambora is about to begin a solo LP? How does such an action affect the band's future? What about Jon's marriage? How has domesticity changed his perspective towards the rock and roll lifestyle? We got the chance to put these questions — and several more — to Jon when we caught up with him recently.

Hit Parader: Jon, we keep hearing stories about trouble within the band. Is it true that Richie is going to take off to make a solo record?

Jon Bon Jovi: Those are two very different questions. The first part is easy to answer — we're all doing fine as a band. You've got to realize that what has always kept us close is that we're like brothers. We work together well because we're friends both onstage and off. I've always said that I could have found better musicians when I was first putting this band together, but I couldn't have found better people. My goal was to put together a band that would want to stay together forever, and I think that just might happen. As far as solo projects go, there may be a number of things the guys might try. Richie is going to do one because he really is a great songwriter who doesn't get the chance to show off everything he can do on our albums. Dave [keyboardist David Bryan] may also do a project on his own. But those things have no bearing at all on the band. When the time comes for us to get together to begin work on our next record as a band, I'm sure everyone will be there to answer the call.

HP: You talk about the closeness the band members feel towards one another. How strained do those feelings get after a year or more on the road?

JBJ: Believe it or not, I think we're all just as close at the end of a tour as we are at the beginning. You share some incredible experiences together, and that forms a natural bond. The funny part is that we're such good friends that when we get a break from the road we still all go on vacation together. Isn't that wild? We all took a vacation at an Australian resort recently and we had a great time. That's the benefit of being in a band with your best friends — you enjoy spending as much time together as you can.

HP: But we know you've got a new "best friend" in your life — your wife, Dorothea. How has that changed your lifestyle?

JBJ: It really hasn't changed anything. We knew each other for years before we got married, so it's not like there have been any drastic changes. She was there before we became successful, and now she's still there. It's great. The only thing that I could see changing things is if I became a dad, and that's not gonna happen for a while. I definitely want kids, but not for a number of years yet.

HP: What about musical changes? Will we have to wait years to hear those as well?

JBJ: More than likely you'll be hearing some big changes on the next album. We've been evolving from album to album, but now we're ready to take some really drastic steps. We've been talking to producers people would never expect us to work with, who might work with us in the future. If that happens, I'm sure it'll make a lot of people wonder what the hell is going on with us! Maybe they'll think we've gone totally crazy! I hope the fans will approach the music we're going to make in the years ahead with an

open mind, because if they do I think they'll enjoy what we're gonna do. But if all they want are new versions of old songs, they might be a little disappointed.

HP: Jon, over the last few years you've become something of a champion of young bands. First you "discovered" Cinderella, then you gave Skid Row their big push. Are you always on the lookout for young talent?

JBJ: I'm a music fan as well as a musician. When I see a band that I think has talent, of course I'll try to help them. I guess in a way I wish there had been somebody around who would have done that for me when I was starting out. But I don't think my involvement guarantees any band success. Cinderella and Skid Row happened to be great bands before I met them. All I did was make sure that people knew a little more about them.

HP: There were stories circulating late last year that you had a few run-ins with Skid Row's Sebastian Bach at the end of your tour together. What was the truth behind those rumors?

JBJ: (Laughing) Everyone loves to talk about fights! Let me say right off that Sebastian is like my younger brother, and all the Skids are among the best friends I have in the whole world. So understand what happened in that context. The story is really about two guys having a misunderstanding. At the end of a tour it's pretty common for a headliner to get on the case of the opening act. You pull a few pranks on them — it's kind of a tradition. Evidently, one of the pranks my crew pulled on Sebastian really pissed him off and when he got onstage that night he really started getting on my case. He was cursing *me* out on *my* stage! I had no idea why he was so mad, and nobody in my crew was letting on about what they had done to him before he went onstage. So when he came offstage after the set, I confronted him, and when instead of laughing or apologizing or at least telling me why he had cursed me out onstage, he copped an attitude and said that I had fucked with him. Well, that was all I could take. So I punched him in the face.

HP: Is that the end of the story?

JBJ: Well, I think we both felt pretty bad about that, so after the show I took Sebastian and his lady out for dinner. We sat down, had a few drinks and I explained to him that you don't go onstage and insult the headliner. He's not always gonna be dealing with someone like me. There are headliners who would do a hell of a lot more to him than punch him in the face. But we got it all out of our systems, and by the time we split that night we were closer than ever.

HP: So it sounds like everything is going pretty well in the world of Jon Bon Jovi.

JBJ: You better believe it. □

Jon Bon Jovi



WARRANT

NIGHT WARRIORS

DIRTY ROTTEN FILTHY STINKING RICH PASSES TRIPLE PLATINUM FOR L.A. WILDMEN.

BY ROB ANDREWS

There are all sorts of personalities in the rock world. There are funny guys, serious guys, horny guys, smart guys and dumb guys. Warrant's lead vocalist, Jani Lane, may best be described as an effervescent guy. Sometimes it seems that nothing gets this blond dynamo down. He's always smiling, flirting and talking a-mile-a-minute. But then, with Warrant's debut LP, *Dirty Rotten Filthy Stinking Rich*, fast approaching the triple platinum sales plateau, why shouldn't Jani be one happy guy? Recently we caught up with Mr. Effervescence and got the low-down on Warrant's multi-platinum year and what lies ahead for the "down boys."

Hit Parader: Jani, one of the things that first attracted everyone's attention to you was your habit of jumping into the audience during Warrant's set. Did that get harder to do as the band grew more popular?

Jani Lane: Yeah, it did. Obviously it's a lot harder to get out to the people when you're playing on an arena stage that's ten feet in the air and has a pit that's 15 feet wide separating you from the fans. It was a lot easier in clubs where all you had to do was jump down. But I still managed to get out there on most nights. We added more lights and more P.A. as we went along, but we tried to keep the show pretty much the same. Why shouldn't we stick with the stuff that got us here in the first place? You can sense how an audience is, and if it's safe to try and get out to them on a given night. If they're a little crazy, I might feel it's better to just communicate with them from the stage, but I still like to wander around the crowd during our shows if I can.

HP: You always seem to have a few bruises on your face — is that from run-ins with fans when you go out into the crowd?

JL: Nah. (laughing) You're probably talking about the black eye I had when we appeared on the American Music Awards a few months ago. That was actually from (bassist) Jerry Dixon — not from the fans. All the guys in the band really move around a lot on stage, and they twirl and move their instruments around. It just so happened that Jerry's bass caught me in the eye one night. It wasn't the first time that happened, and it won't be the last. That's just the price you've got to pay for rock and roll.

HP: Speaking of the "price" of rock and roll fame, it seems that you reveal very little about your own life in Warrant's songs. Why is that?

JL: Because I've always felt that my life was pretty boring. I'm serious when I say that I don't feel comfortable writing about myself or the things that happen to me. Maybe some guys can do that, and I know that some people do it very well. But most of our songs are just up-beat tunes that are about characters we've created. Even a ballad like *Heaven* was a very up-beat song. Why would people want to hear depressing songs from a band like Warrant? They come to see us to have a good time. We have a sensitive side, as we've shown on a song like *Sometimes She Cries*, but

most of our songs are just a big fantasy party.

HP: Do you mean that you don't have to reach into your memory of some personal experience to come up with a song like *Sometimes She Cries*?

JL: Actually, that's the one song that does have a little personal background to it. But even that one isn't about me or any particular experience I've had. I know people don't like to hear that, but it's true.

HP: You've completed the write-record-tour cycle for the first time. How does it feel to know that you'll soon have to begin it all over again?

JL: I don't think we can wait to get back into the studio and start working on the next album. I know I've been writing non-stop, and I think the songs are better this time than last. I'm very proud of the fact that Warrant became successful because of the songs we wrote and the way we played 'em on stage. That's the way to make sure you stick around in this business for a long time. Warrant's not a hair style that's gonna be out next year.

HP: How has your family reacted to the success you've had?

JL: My family is made up of people who are basically all in the medical profession, so they've always looked at me as one who's a little different. In that regard, I guess they're right — I was never cut out to be a doctor. I have three older sisters and an older brother and they're all pretty excited about what's happened to me over the last year. I think they all had their doubts about the music business, but they're thrilled that things have worked out. In fact, my brother is an amazing guitarist, and I'd love to find a way of getting him out to L.A. to make a guest appearance on our next album. That would blow my mom away! She always held my brother up to me as an example of what I should be. If I get him on our record, it would be incredible. (laughs)

HP: What is the creative process you go through to write a song?

JL: I play a lot of different instruments — the saxophone, bass, piano and guitar among others. So I can make some pretty good demos of songs on my own. So by the time I get 'em to the band, they're pretty together. As far as my lyrics go, I tend to write poetry, and I like to think of the lyrics as poems that are set to music. But writing isn't work for me — it's fun. I don't lie awake at night sweating over songs. I know they'll come.

HP: You toured the world last year with everyone from Eddie Money to Motley Crue. Is there one memory that stands out above all the others?

JL: I guess I'd have to say the memory of seeing the way the fans reacted to us. It was incredible to see the response grow from a cult of people who knew who we were when we were opening in clubs to the kind of response we had toward the end of the tour when we were playing arenas. Yeah, the fans are what I remember, and I can't wait to get back out there and see 'em all again. □

Warrant



LIVE ON STAGE

Aerosmith



Liza Leeds

Joe Perry: He shakes, he bakes, and he unleashes guitar riffs that quake!

Aerosmith may well be rock's ultimate live band. From vocalist Steven Tyler's slinky stage moves to guitarist Joe Perry's pounding riffs, these Boston Bad Boys can still turn on a crowd better than any band around. As they continue their year-long world tour supporting their latest platinum platter, *Pump*, we wanted to give you an up-close-and-personal look at Aerosmith, live onstage.



Ken Settle

Brad Whitford: "I know my role in this band — and I'm darn happy with it."





Ken Settle

Tom Hamilton: "We all know we're the luckiest guys on earth."

Steven Tyler





STRYPER

PRAISE THE LOUD

RELIGIOUS ROCKERS CHANGE DIRECTION
AND PUT THE PEDAL TO THE METAL.

BY ROB ANDREWS

Do you remember Stryper? We're not trying to be cruel, but it is undeniable that the band experts predicted was going to be *the* group of 1989 proved to be something of a flop last year. Their album, *In God We Trust*, failed to attain the platinum sales status of its predecessor, *To Hell With The Devil*, and the lightweight style of many of their songs turned off their hardcore metal following, who thought Stryper were "wimping out" in their attempt to expand their audience. The past year has been a difficult cross to bear for vocalist Michael Sweet, his drumming brother Robert, guitarist Oz Fox and bassist Tim Gaines. But now these religious rockers — the band who proudly announce that they "rock for God" — have returned with a new album and look that promises to once again establish them as one of the most popular groups in the world.

"We might have strayed from what made Stryper popular in the first place," Robert Sweet explained. "The last album got a little too polished for its own good, and we're planning to change that. We want to get back to a more rock and roll sound — a more raw sound. I think we listened to the advice of too many people last time. We started to believe that we could reach more people with our message if we presented it in a more palatable way. But the fact is that the music wasn't as true to what Stryper stands for as a band. This time, we're just going back to what got us where we are."

Despite the artistic surgery Stryper have performed on their music, they insist that their infamous Christian message will still infiltrate every song they do. But before you turn the page, fearing you're about to be offered another version of *Rock And Roll Sermonette*, let it be said loudly and clearly that Stryper have taken a giant step back in their desire to convert the world to their religious beliefs. In fact, as Robert explained, Stryper's top priority in 1990 is to reestablish their rock and roll credentials. If they can pick up a few religious converts along the way, that's all the better for these yellow-and-black attackers.

"There's a lot of extra pressure associated with being in Stryper now," he said. "People expect us to behave a certain way all the time, and that's difficult. We never said we were perfect, but some people almost won't accept the fact that we have problems and make mistakes just like they do. That's why we're changing the image we have just a little. We're still very proud to be Christians, and that is still the most important thing in our lives. But we are also a rock and roll band, and that's almost as important to us. The changes we've gone through are all for the better, both for the music and for us as people."

One of the changes the band have undergone recently is a drastic alteration in their neater-than-thou stage image. In sharp contrast to the perfectly tressed ensemble, clad in matching striped outfits of years past, the boys today are a rather scraggly lot, often sporting full beards, a couple of tattoos and a much more casual wardrobe. The group's trademark stage outfits will also be altered to feature more colors, establishing more individuality for the group's members.

"The yellow and black stripes were getting a little tired," Robert said. "You might still see them as part of the show, because they are part of Stryper, but we'll be playing around with different concepts until we come up with something we really like. I don't know if everyone will keep their beards once we get back onstage, but if they want to that's fine with the rest of us. We're not trying to live up to anyone's ideals anymore; we just want to be us."

What, exactly, caused this transformation in Stryper? Was it seeing one of their lifelong heroes, Jimmy Swaggart, go down in flames last year? Was it the harsh, unexpected reality of *In God We Trust*'s failing to attain the lofty goals many had predicted for it? Or was it simply a natural maturing process in which these still very young rockers realized they had been manipulated by others in their quest for success? According to Robert, all these elements played a part in the band's evolution. He insists, however, that while Stryper has changed — and will continue to do so — the religious heart and soul of the band remain very much in place.

"When we started working on songs for the new album, we actually did consider trying to write some that didn't have Christian overtones," he said. "But we realized that if we did that, it would take away from everything Stryper has stood for. In addition, we believe we've been able to present our Christian beliefs without hitting people over the head with them. We've done songs like *Calling On You*, which most people assumed was about a guy calling on a girl or vice versa, while it was actually about calling on God. The Christian message will still be there, but this time the music will be heavier and more rocking. I've always said that God deserves the best, and heavy metal is the best music in the world."

"We have taken a bit of heat in the last year because of Reverend Swaggart," he added. "But what he did has nothing at all to do with us. He was just somebody we admired because of his commitment. He's still a very powerful preacher who conveys the word of God in his sermons, if not in his lifestyle. Right now, it may not be particularly 'hip' to try to present Christian messages in rock songs, but it really never was. The last album didn't do as well as we had hoped because of the songs, not because of the message. That's why we've made the changes we have this time around."

1990 is shaping up as a make-or-break year for Stryper. After reevaluating their music and their image, the group has forged ahead to present a new LP that returns them to the power-rock sound that first won them acclaim in 1984. Now they must confront the dilemma of taking a giant step back in their stage production, due to the fact that they now must play smaller theaters, rather than the arenas they attempted to fill on their *In God We Trust* road extravaganza. But such distractions don't upset the band; they're committed to getting out there, proving that a new day has dawned and that they're more ready than ever to rock your socks off.

"We're not ashamed to admit that we consider the band a 'new' Stryper," Robert said. "There was nothing *really* wrong with the old one, and our fans don't have to worry about us abandoning everything we stood for. We're just out to prove we're a rock and roll band that can really kick some ass. We're out to surprise some people, and this time I'm pretty sure we'll do just that." □

Stryper





Van Halen FEELING THE HEAT

EDWARD VAN HALEN REVEALS BAND'S FUTURE PLANS.

BY BRYAN HARDING

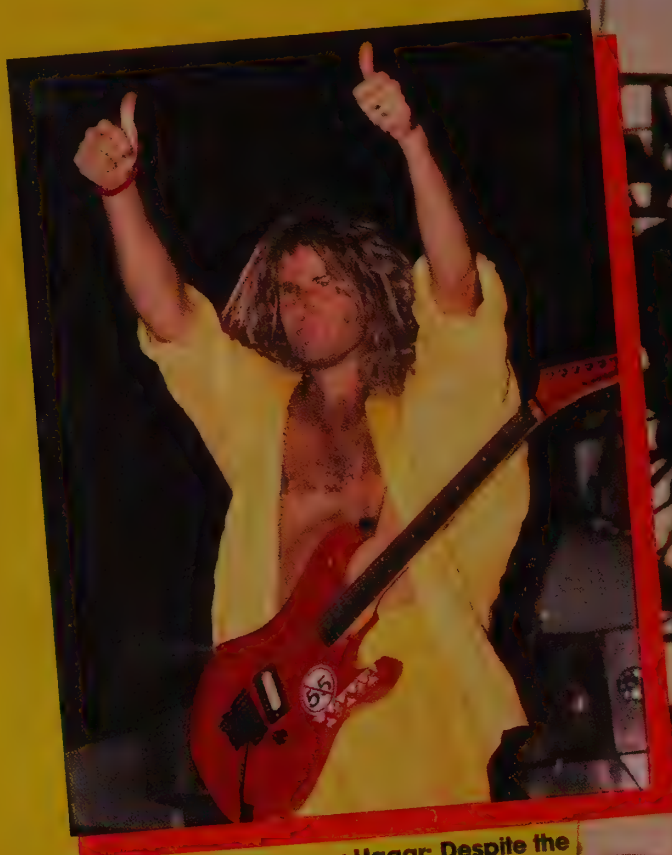
Van Halen create a hell of a lot of controversy for a band that is supposedly laying low. Though it's been more than two years since the band's most recent LP, **OU812**, stormed up the charts, providing this quintessential hard rock attraction with the most successful album of their decade-long career, that time has not been particularly quiet for the VH brigade. In fact, not long ago the rock press was rife with rumors that vocalist Sammy Hagar had grown tired of the childish behavior often exhibited by guitarist Edward Van Halen and his drumming brother Alex. The stories even went so far as to say that Hagar had given the brothers an ultimatum — either clean up their act or he would leave the band. If that wasn't enough, further reports stated that a certain Mr. David Lee Roth — whose own band was in even more disarray after the departure of guitarist Steve Vai — was actually interested in

patching up old wounds and trying to turn back the clock as Van Halen's frontman.

In hindsight, all these rumors seem like nothing more than a bunch of hot air. We now know that Hagar will stay on the VH team, and the likelihood of Edward ever sharing the stage with Roth again is about on a par with Jimi Hendrix coming back from the dead. But there is no denying that a great deal of strange business has occurred in Van Halen over the past year, and some of the rumors that hit the rock press were accurate in describing the tenuous relationship between Hagar and the Van Halens. Things have been patched up, however, and the group is currently sequestered in Edward's 5150 home studio, working on their next LP. They're taking their time, stockpiling a collection of tunes that they'll slowly sort through before unleashing their next vinyl opus, probably by late summer.

"We're enjoying the way we're working at the moment because we've never had the luxury of taking our time before," Edward Van Halen

Sammy Hagar: Despite the recent rumors, he's still at the helm of the Van Halen rock and roll express.



explained. "We'll put the album out when we want to, I guess — when hanging out in the studio and just jamming stops being fun. We're enjoying each other's company right now, and we're getting off on the fact that there's really no pressure on us in the studio for the first time since Sammy joined the band. When we did **5150**, we had a lot of questions to answer about the band. That was why that record came out when it did — we needed to prove Van Halen could survive some changes. Then **OU812**, which was basically a fun record to do, got us into some time pressure because we wanted to have it finished before we went on the road for the Monsters Of Rock tour. This time, we're just biding our time and seeing what happens. It's the only way to work."

As always, there are those who will say the reason the band has taken so long between albums is that personality differences between Hagar and the rest of the group have turned songwriting into a long-distance affair. Edward admits that the blond singer rarely visited his home studio during the group's lengthy hiatus (though the two now live next to one another in L.A.), but according to the legendary guitarist, that did little to alter the band's mode of songwriting.

Edward Van Halen: "We've never had the luxury of taking our time with an album before."



"We've always done a lot of writing together," Edward explained. "I'll come up with song ideas on the piano or the guitar, and Sammy will come up with a lyrical idea. We work well together because we inspire each other to work harder. It's been that way since the beginning. When we do get together — usually just before we actually start working on the album — we put all the pieces we've come up with together, get the whole band in one room and just go at it."

It's hard to believe that nearly a dozen years have passed since Van Halen's self-titled debut hit the rock world like a sucker punch to the chin. At a time when dreaded disco was threatening to take over the world and the "L.A. Sound" was synonymous with wimpy bands like the Eagles, VH's slick, hard-hitting style revolutionized the music industry overnight. It's safe to say that without this band's groundbreaking efforts, heavy metal as we know it today wouldn't even exist. Certainly the legion of silicon-slick guitar technicians who believe that "speed rules" all cut their eyeteeth trying to figure out how Ed VH achieved his sounds on the legendary instrumental, *Eruption*. Now so

many years later, Van Halen looks back on the scene he helped create with a sly smile and a "what have I wrought?" expression.

"I guess it's true that our band did bring some things into rock and roll that have been influential," Edward said. "We did open some doors for what's happened since — but I don't know if we should be proud of that or not. We had a hell of a tough time even getting jobs in these clubs — the owners didn't want to know about four guys with long hair who played too loud. Today, that's all you see in those same clubs. It's kind of strange."

Despite the flood of imitators that cropped up in Van Halen's wake throughout the '80s, the original remains one step ahead of the competition. Sure, VH never again matched the fire of their debut LP, and the loss of original lead vocalist David Lee Roth has never set particularly well with one segment of the group's following. But two consecutive Number 1 albums which have sold nearly ten million copies between them speaks loudly and proudly of VH's accomplishments in the post-Roth era. The simple fact remains that Van Halen are the quintessential hard rock band. There may be

younger, hungrier, heavier groups around, but none possess the class or the virtuosity of Van Halen.

"I think a lot of the guys who are in bands now are trying to be stars," Edward said. "That's something that never interested me particularly. The fact that we've been successful is great, and it's allowed me to do a lot of the things I've done over the years. But I never wanted to be a rock and roll star; I only wanted to be a guy who made music. That's what always get my juices going. I was never doing this to have fun and meet chicks — though I guess we all did plenty of that in our earlier days. I made music because I love making music. That's what keeps Van Halen going. We don't need the money, believe me. And we don't need any aggravation. When we get into the studio and start fooling around, that's when the fun starts for me. I've had a lot of fun working on the new album, and I think we've come up with some things that are really gonna blow people away. When you give guys who love to play the time to come up with something interesting, you'd better watch out — that's when they can become dangerous!" □

HERICANE ALICE

STRUTTIN' THEIR STUFF

MINNEAPOLIS METAL MEN WIN OVER CONVERTS AS DEBUT LP SAILS UP THE CHARTS.

BY JODI SUMMERS



Hericane Alice: "We all have real different personalities in this band."

Bruce Naumann, lead singer from L.A.'s newest metal "godz" Hericane Alice, props his muscular six-foot frame up on two black equipment cases and rests his pained ankle on an adjacent chair. He casually munches on chips and salsa while watching metalmate Danny Gill do his guitar solo for Hericane Alice's debut video, *Young, Wild, And Free*.

It's the right ankle that's bothering Bruce this evening. The left ankle already caused a six-

week delay in the shooting of the band's video and the release of their debut album, *Tear The House Down*.

Bruce, strong and elegant, doesn't look like a klutz, but he can't keep track of his feet. The left one got caught in a hole in the pavement when he and bandmates Gill, Ian Mayo and Jackie Ramos were on tour in Boston. Bruce ripped ligaments and was reduced to his rowing machine as a means of exercise. Most recently it was Bruce's other ankle that got caught on part of the plywood stage in the first minute of shooting. Now Bruce's "good" ankle is taped up

and throbbing. Hericane Alice is 10 hours into the video. There are 10 more hours to go. Bruce is half in pain and half in disbelief.

"I'll never run again," he complains jokingly. "I'll just row out to sea on my rowing machine."

Bruce's diligent exercise is effective; he radiates health from the shins up. "I've got to work out every day," he states matter-of-factly. "If I let myself go, I would be overweight right away. It's my nature."

Director Louis Mawcinnitt calls Bruce to the stage for take 252 of *Young, Wild, And Free*. Bruce bounds off the case and hobbles to center



Bruce Naumann: "My goal in life is to become immortal and travel the universe."

stage. Once the song is cued up, he instantly becomes the picture of health, leaping into the air as he gives the song his all.

It's obvious that Bruce's frenetic energy is part of a friendly competition between the members of Hericane Alice. Not to be outdone, Danny fires into a vibrant guitar solo, his hair streaked with red and gold lights. Ian, his bass doused in purple and green, does the most running around the three-tiered stage, playing on its entirety. Jackie twirls his sticks a lot.

It was merely a year and a half ago when Hericane Alice came together in Los Angeles. A couple of gigs, a few weeks and a new drummer later, they had a deal with Atlantic Records.

"I love rock and roll," Bruce smiles, this time propped up on a metal grate on the set. "I started doing it for the girls when I was a kid, but it progressed from there. It turns into your career and affects the goals you're trying to meet."

Goals? Rock stars have goals?

"You want to know a secret?" Bruce chides. "You want to know what I tell the guys in the band?" He adopts a goofy voice: "My goal in life is to become immortal and to travel the universe." Bruce returns to his familiar, resonant tone, but you can tell by the twinkle in his eye that he is hooked on the idea of perpetual existence. "They have these life extension classes, where you can learn how to actually make yourself live longer," Bruce reveals. "There's a magazine called *Longevity* that talks about all that stuff. I read it all the time."

Cosmic Bruce. He smiles. The speakers blast. It's Ian's turn for solos now. On either side of the camera is a huge fan, whirring ominously. Stage techs by the score are holding handfuls of leaves and shredded paper in front of the fans, sending dust-devils whirling about the set. Traci, the makeup artist, has to reorganize Ian's hair after each of the five takes.

Through every band member's solo takes, Jackie has been up there, digging on the drums — patiently, pleasantly. "It's like he's superhuman," laughs Bruce. "Jackie's been doing that like nine hours straight... he's great! [Jackie, Hericane Alice's newest member, was added at the record company's insistence.] He is the comedian of the band; he's hilarious. No matter what, Jackie makes you laugh. He's great to be around. It's a wonder how he can just be funny like that."

What do the other members bring into the band?

Bruce grins; he likes this question. "Danny... well, we call him Java. He's from the Bay Area and he drinks peat coffee — it's the worst-ever bile-like coffee. Every morning he wakes up and drinks five cups of this nuclear coffee and then he sits and practices for hours. He's also the laugher. He's got the hugest laugh ever.

"Ian is the cocky kid," Bruce continues merrily. "It doesn't matter who you're with, if he thinks you're cool he'll go after you. Not viciously; it's just hilarious. Like when we were with Ahmet Ertegun, the president of our record company, Ian threw in a quip to break the ice," he chortles. "It's real funny."

"I'm the exaggerator, man," Bruce confesses. "Every time somebody asks me a number question — like 'How many people were at the club?' — I'll tell them 1,500 people. They figure, 'Bruce said that? Then there must have been 500 people there.' No matter what I say, they divide it by three." Another glimpse of the pearly whites. "I'm going to multiply all numbers by six, so that when people do divide, I'll get my point across. Everything is supposed to be bigger than life. That's what rock's all about!"

Back to the set, this time for the glorious finale of the \$150,000 production number *Young, Wild, And Free*. The crew has just spent half-an-hour prepping pyrotechnics and positioning the nylon cords connected to the Styro-foam letters that spell "Hericane Alice" at the back of the stage. When the director gives his cue, the cords will be pulled and the letters should blow apart in a blaze of pyrotechnics.

"The decisive moment has arrived!" the director declares. "We're only doing one take, so let's make it fabulous," he urges everyone. With a clump and a clutter, a spray and a whizz, the finale begins. During the second chorus, just as Bruce is screaming "...young, wild, and free," 45 nylon cords pull the letters into windblown segments... without pyrotechnics. There's nothing more than yellow and purple light.

Frustrated, the director calls a half-hour break.

"Oh well, they'll just have to make it look like it's exploding when they edit it," Ian comments, ever optimistic.

"That's rock and roll," smirks Bruce as he hobbles toward the band's trailer to rest his ankle. □

Slaughter



Illustration by Sergio

SLAUGHTER

HIT & RUN

MARK SLAUGHTER LEADS NEW UNIT INTO ACTION WITH **STICK IT TO YA.**

BY LOU OWENS

It's no secret that rock and roll is a crazy business. If you don't believe us, just ask Mark Slaughter and Dana Strum. After tasting the bitter pill of disappointment as vocalist and bassist in the Vinnie Vincent Invasion, the pair joyfully discovered the Invasion's record label wanted to dump the unpredictable Vincent and sign Slaughter and Strum to their own contract. With the addition of guitarist Tim Kelly and drummer Blas Elias, the newly-formed Slaughter journeyed into the studio to record their debut LP, *Stick It To Ya*. Now, only 18 months after they felt their world had come to an abrupt end with the dissolution of the Invasion, Slaughter and Strum have come roaring back.

Hit Parader: After living through the problems you had with Vinnie Vincent, did you start this band with a little extra weight on your shoulders?

Dana Strum: I guess that's true in some ways. There were some heavy-duty mental pressures that we had to face. We have everything riding on this band, and that certainly does put some weight on your shoulders. We knew that if things didn't work out with this group, we could end up living on the streets — and we mean that. We learned a lot about this business through our association with the Vinnie Vincent Invasion, though most of the things we learned weren't positive. When Mark and I left that band, some people thought we would just disappear, but that's just not our style.

Mark Slaughter: We saw one side of the music industry, where something a little contrived can become very difficult for everyone to handle. That's why, when we started this band, we wanted to do everything our way. The most important thing to us was to make sure the music was really authentic rock and roll — that the fans could relate to and enjoy. We figured that if we made the music we wanted and the fans didn't respond, then maybe we did deserve to end up broke and in the garbage dump.

"We have everything riding on this band and that puts some extra weight on your shoulders."

HP: You talk about some of the music you made in the past as being "contrived." How would you describe the music you're making with Slaughter?

DS: It's music that rocks, but it also has a more sophisticated, bluesy and melodic side than most of the stuff I'm hearing out there. We want to make music like the stuff that turned us on when we were first getting into rock and roll. People still get excited about some of the old Zeppelin and Queen albums today because the music was so inventive and so good. That's the way we want people to react to this album ten years from now. We want the first time someone hears *Stick It To Ya* to be a musical moment they'll always remember.

MS: The whole idea behind this band is to bring some emotion into the music. I don't think there's very much of that out there at the moment. Almost everything on the album has a real gritty, nasty attitude, while avoiding most of the clichés that seem to be the thing every band is doing these days. We didn't really set out to be different. We just wanted to make the music we felt in our hearts, and this is what turned out.

HP: You keep mentioning how special the songs are. Tell us about some of them and what makes them special.

DS: Each of the songs has a real true-to-life meaning. Each of them involves someone we know about or something we have lived through. We want to make songs that people can relate to from their hearts and souls. A good example of that is *Eye To Eye*, which is a real kickass, don't-mess-with-me kind of song. It's about all the prejudice and discrimination that still exists in our society, though most of us might like to think that it's not there anymore. The song confronts the issue head-on in a real loud and hard way, and it makes sure everyone knows that it's bullshit. Prejudice sucks.

MS: The songs were written in a really strange way. We were all totally broke at the time, and Dana and I were sharing this apartment in L.A. We got seven other starving musicians to move in with us to help pay the rent. It was crowded but it was a great way to get the rent paid, and there were some wild experiences, let me tell ya! We'd have girls and guys coming through there at all hours of the day, but Dana and I would just go into the other room and jam until we got some material written. Something like *Up All Night* captures some of the flavor that place had, though it's really not about our living in the apartment. It's more about the primal craziness you might see on the streets of a city like New York. You hear jackhammers, horns and people screaming on that track, and we think it kind of pits the innocence of childhood against the corruption of the adult world.

HP: Dana, you mentioned before that you'd like *Stick It To Ya* to be viewed in the future the way people look at albums by Zeppelin and Queen today. Did those bands influence Slaughter's sound?

DS: Yeah, they did in some ways. But I think it was the feeling that their music gave you that made them so special. There are so many bands today that sound alike and look alike. Those European groups had a style that was theirs alone. That's what we're trying to bring back to rock and roll.

HP: You're working with two unknown musicians — Tim Kelly and Blas Elias. What can you tell us about them?

MS: We were looking for young musicians who had a lot of energy and intensity, and both Tim and Blas share those qualities. And after some of the things Dana and I experienced in our last band, we knew it was real important to have people in the group we could get along with during those long, lonely hours on the tour bus. You're out there for months on end, and if people who don't get along are trapped on a tour bus, it becomes a really difficult situation. But we're all getting along great. In fact, we can't wait to get on the road and get going all over the world.

DS: We actually met Tim at a Bar-B-Q place where he was flipping burgers. Doesn't everyone go looking for guitarists in fast-food restaurants? Blas, on the other hand, seemed to emerge from nowhere. He showed up in L.A. from Texas, and we just assumed it was fate that we were all drawn together. Once we got together to play, you couldn't wipe the smiles off our faces for a week. We knew we had something special. Now it's up to everyone out there to tell us if they agree with us. □

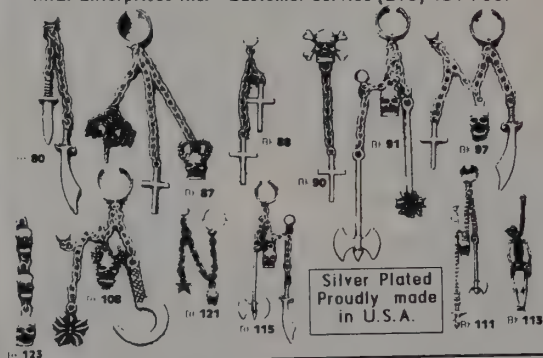


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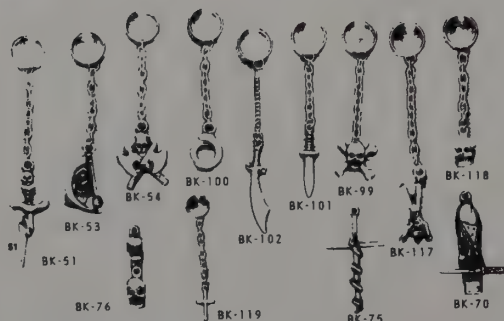
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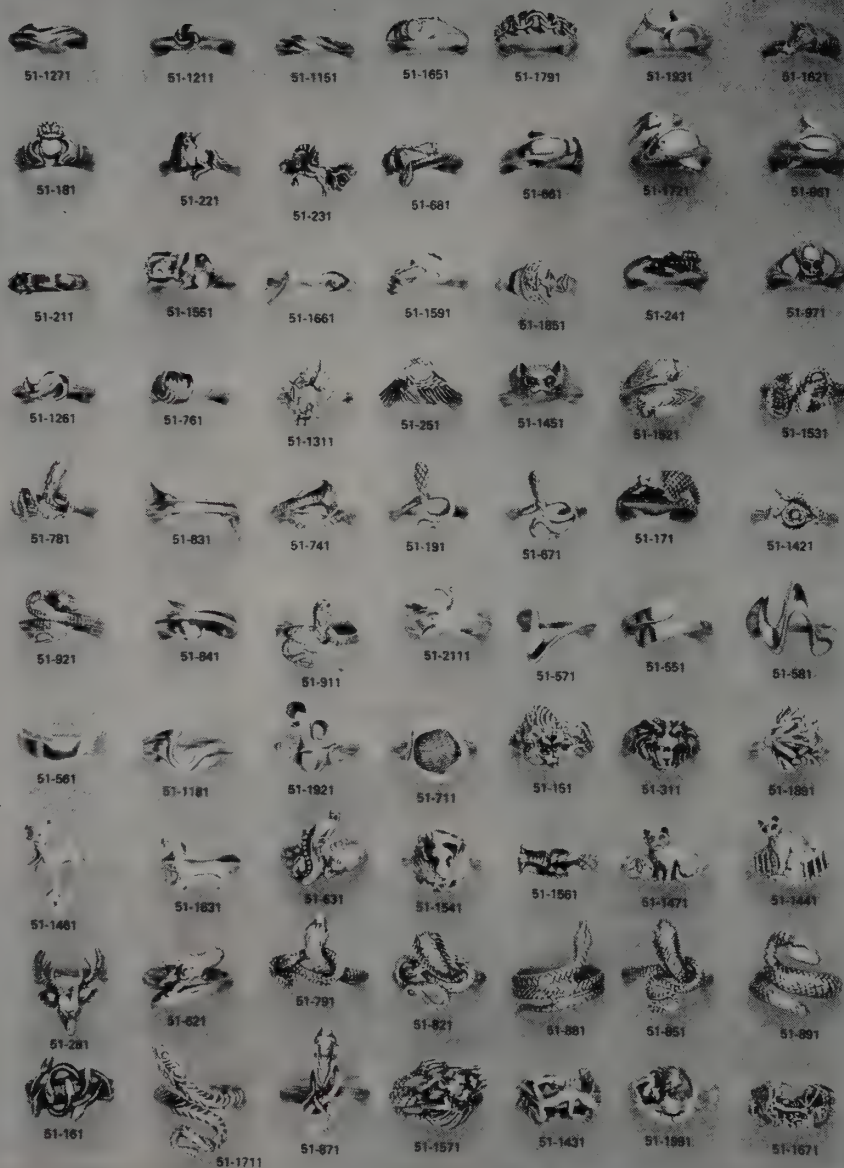


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SHOOTING STARS

HAVANA BLACK

According to legend (or at least the band's publicist), Havana Black is a wild plant root that was dried and smoked by Navajo Indians for centuries. Whether this is true or not is questionable, but what is undeniably true is that the band Havana Black may well be the next big thing on the hard rock scene. Discovered in Europe, nurtured and managed by the same people who handle the careers of Guns N' Roses and Great White, Havana Black seem to have everything going their way. Their debut LP, **Indian Warrior**, is a rough-and-ready collection of tunes with a distinctly unique stamp — something quite rare in metal circles these days. Band members J.T., Guts, Risto and Crazy (these guys ain't too big on names) seem well-prepared for a leap to metal's upper echelon, and if industry buzz counts for anything, they're well on their way towards stardom.

"We'll have to see how things go in the next few months," J.T. commented when asked if he was ready for success. "We're happy with the kind of support we've gotten from the label and from management, but we don't want to say things now that might make us look foolish down the road. Let's just wait and see how the record does, then we'll talk all you want about success."

Judging from the material on **Indian Warrior**, Havana Black have little reason to worry about their fate. Songs such as *Lone Wolf*, *Run With Me* and *Season To Season* bristle with the kind of conviction only present in true-blue rock and roll. The band's subtle mix of influences such as Bad Company and Humble Pie, and their dependence on substance over style marks them as musical brothers of the aforementioned Guns N' Roses. While it remains to be seen whether Havana Black will enjoy even a smidgen of the recognition the Gunners have garnered, if they don't, it certainly won't be from lack of musical skill.

"We've heard the comparisons made between us and other bands, but we really don't react to 'em," J.T. explained. "People can think what they want. We just want to be judged on our own merit. We think our music is good enough for that."

SIGNAL

Signal is the kind of group that seems to be popping up with more and more frequency these days — rockers with a long track record who failed to attain success in their previous bands and have joined together for one more shot at the top. Among the musicians in Signal are vocalist Mark Free, best known for his work in



Havana Black

Gene Kirkland



Signal

David Roth

Carmine Appice's King Kobra, and Jan Uvena, the drummer who added his heavy-handed chops to albums by Alcatrazz. Though Signal's record label has down-played these past associations to the point of not even mentioning them in the group's official bio (shame, shame!), such credentials prove that this band have the experience to know what they're doing. With bassist Erik Scott and guitarist Danny Jacob, Free and Uvena have put together a solid outfit that makes a rockin' statement on their debut LP, **Loud And Clear**.

"We're an honest, straightforward band determined to deliver great songs," Free said. "We aren't coming at you with a 'Holier Than Thou' attitude. We've written our songs for ourselves and hope you hear something you like. We wanted to capture a live feel with this album. What you hear on the record is exactly what you'll hear when you come to check us out live."

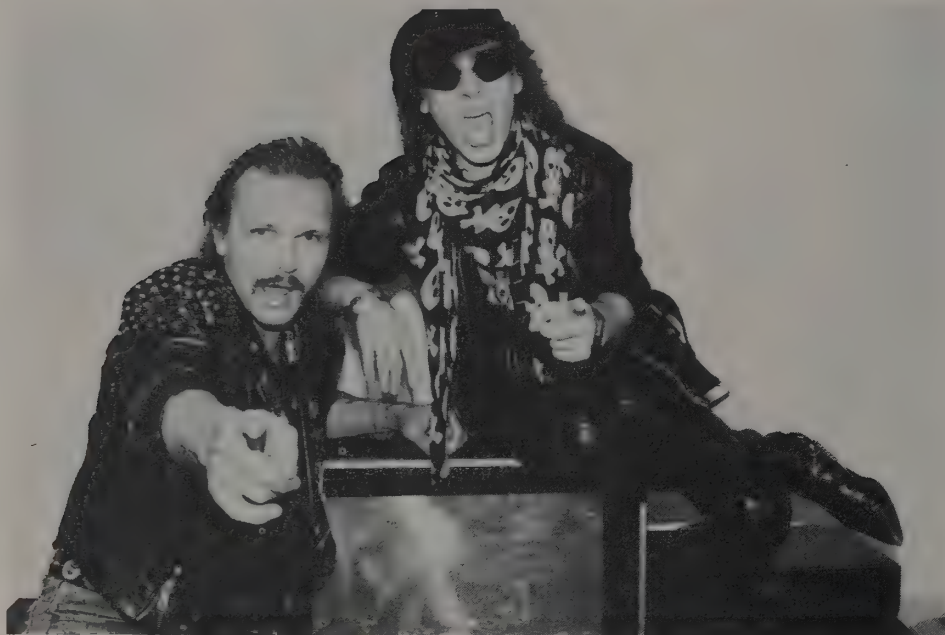
Formed only a year ago, Signal landed a record deal on the strength of their demo tapes and soon found themselves in the studio with noted producer Kevin Elson, whose previous credits include Mr. Big and Europe. Within two months, the band had laid down the ten tracks that comprise **Loud And Clear**, with material ranging from the band's high-powered debut single, *Does It Feel Like Love*, to the haunting *This Love This Time*. Powered by Free's range-spanning vocals and Jacob's distinctive approach to the guitar, Signal make it loud and clear that they intend to put their past musical mishaps behind them.

"All our previous experiences have worked together to make Signal a strong band," Free said. "All of us dreamed about being in a band of our own — a place where we had the chance to call some of the shots. We have that now, and we plan on making the most of the opportunity." □

CELEBRITY RATE-A-VIDEO

BY CHARLEY CRESPO

THE SCORPIONS



Jodi Summers

Klaus Meine and Rudolf Schenker of the Scorpions are very concerned about the plight of new bands making their first video. As we watched MTV's *Headbanger's Ball* together, they often cited how new bands wind up stuck with a video that doesn't say anything about the band. They agreed that perhaps the Scorpions were better off because, working most of their careers before the age of video, the band had to concentrate on getting gigs, not pleasing MTV. Consequently, they pointed out that many of their negative comments about the videos we watched really had very little reflection on the bands themselves.

Piece Of Me

Skid Row

Rudolf: It's just a video. Nothing special. The atmosphere reminds me of Motley Crue's video for *Home Sweet Home*. Compared with other videos that are out now, it's good.

Klaus: It's good that it was captured live. It's better than a wimpy story. It's better to do what you do best than having guys trying to act some foolish story. It works. The song is good. It's got a street feeling. It's rough. Fans of Skid Row will love it. Sebastian Bach is a great guy. We met him on the way to Moscow. He's a Scorpions' fan. He was singing all Scorpions' songs all the way to Moscow.

Shoot Down The Night

Banshee

Rudolf: They must learn about performing. Too much posing.

Klaus: I like the Skid Row video better, because that was real, a band playing in front of an audience, instead of this, a band playing on some graveyard with a pretty woman coming around the corner.

Mutha

Extreme

Rudolf: I know this song because someone gave me a tape of the band. The video is nothing special.

Klaus: We talked most of the way through the video. If it had been something special, we wouldn't have talked so much.

Scared

Dangerous Toys

Rudolf: We had a dog in the Banshee video, now we have snakes and spiders. Nothing special. He's copying his performance from Guns N' Roses.

Klaus: This scene was just like mine in the video for *No One Like You*, getting up from a nightmare. Good ideas. Good effects.

Sleeping My Day Away

D.A.D.

Rudolf: Interesting band. This is the first one that caught my ear. There's something special, a special personality. Good song. Good riff. Good feeling coming across. Good effects. They're coming across as a band. Good band, good performance, with a good future. I like metal bands with a '60s sound.

Klaus: I had a hat like that more than 10 years ago; at the end of our set, it exploded. I liked this video. The personality of the band came through. Good singer.

Nobody Rides For Free

Dirty Looks

Rudolf: Compared to this, the video for Skid Row was wonderful.

Klaus: Another police car. Didn't we have this already?

Million Miles Away

E-Z-O

Rudolf: Not bad. The song is good. Good drummer. The video is okay; good image, good energy. The song has a good hookline and a good chorus. What they do on stage is no big deal, but it's okay.

Klaus: Nice effects. The contrast between black and white and color was pretty good.

Winter's Call

Badlands

Rudolf: I met the singer, Ray Gillen. I like the guitarist, Jake E. Lee, very much. Good atmosphere in the beginning. The song is good, but the video doesn't touch me so much. Why is the smoke there? The beginning was very good.

Klaus: Must have been hard while they were making it, they had to get another fire ready for each take. The beginning was good, but then to put the band in the woods put the whole video in the woods. The beginning had a nice atmosphere, but they didn't keep it through.

Dr. Feelgood

Motley Crue

Klaus: I like the idea of having the whole story in this tent, where you open the curtain and here's the story. Great song. More fire; I'm glad we didn't use any flames in the video for *Can't Explain*.

Rudolf: I expect more from Motley Crue. There's too many cliches in the video; breaking everything; fire; guns; drugs. I like the band, but the video for *Smokin' In The Boy's Room* was funny and special. It's always hard to do the best every time, and sometimes you don't like it so much, but you're stuck with it.

Trouble In Paradise

Princess Pang

Rudolf: Doesn't say anything.

Klaus: Good try for a new band with a first video.

Dead, Jail Or Rock & Roll

Michael Monroe

Rudolf: Reminds me of the New York Dolls.

Klaus: Good energy. So far, I haven't heard that much from him. He has this rock and roll personality, I have this image in my head of him, but I don't hear anything with that image, no songs. He needs the right songs. □

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HURRICANE

CHARTING A NEW COURSE

ADDITION OF GUITARIST DOUG ALDRICH BREATHES NEW LIFE INTO SIN CITY QUARTET.

BY ROB ANDREWS



Annamaria Di Santo

Hurricane (l. to r.): Jay Schellen, Doug Aldrich, Kelly Hansen, Tony Cavazo.

When Hurricane's debut EP, **Take What You Want**, was released in 1985, the band was hailed as the next sure-shot rock sensation. Things haven't gone badly for this L.A.-based quartet since their auspicious entry into the metal empire, but the band certainly hasn't hit the bull's-eye predicted for them in terms of platinum LPs and headlining tours. A series of internal problems, as well as a less-than-spectacular LP, **Over The Edge**, added to the growing feeling that Hurricane might

never live up to their promise. But today, with new management and a realigned roster, Hurricane seem ready to finally fulfill their destiny. Vocalist Kelly Hansen, drummer Jay Schellen, bassist Tony Cavazo and new guitarist Doug Aldrich (the former Lion six-string flash who replaced original Hurricane axe-slinger Robert Sarzo six months ago) have released their new LP, **Slave To The Thrill**, and they're confident that they finally have their career under control.

"We had to go through some painful adjustments during the last year," Hansen said. "I think most musicians will tell you that if they have a choice, they'd like to worry only about

making music and leave the business decisions to other people. But we had to assume some of that responsibility for a while because we weren't satisfied with the way things were being handled. Then we saw that we should make a change in terms of our guitarist, and that was difficult for us as well. Robert had been with us for a long time, and we had tried to be very supportive of him, but we needed something a little different to make the music better. We all like Robert and we wish him the best. But we had to think of what was best in terms of the band. Getting Doug in the group was the best move we could have made."

"It was a very scary year for us," Schellen

echoed. "When you change somebody in the band, you have to wonder how it will change the chemistry and how the fans will react to what you've done. We still don't have all the answers to those questions, but we know that the music we're making now is the best we've ever made. It's really hard for us to contain the excitement we're feeling. Suddenly a lot of good things are beginning to come together for us. We can just sense it."

The addition of Aldrich was the result of an extensive guitar hunt in which the band interviewed, auditioned and jammed with virtually every available guitarist in the L.A. area. For a while it appeared that Tony Cavazo's brother, Carlos, might be willing to leave Quiet Riot to join Hurricane. But after several discussions and a few quick jams, it was decided that Carlos wasn't the right man for the job. When tall, blond Doug Aldrich plugged in his instrument and began to wail, however, the band knew they had found their man.

"Doug just was so different from anyone else

we had auditioned," Hansen said. "Let's face it, there are hundreds — maybe thousands — of great guitar players in Los Angeles, but there's more to being a member of a band like Hurricane than just playing great guitar. We could tell Doug was special, right from the moment we met. We had heard of his reputation from Lion, and that excited us, and his playing is spectacular. But he's got a lot of other qualities that really help make this band stronger. One of the key things is that he's a really talented songwriter, and a band never has too many good songwriters."

"It was a tough choice for me to join Hurricane," Aldrich added. "Lion was the only band I had really been a part of — the people in it were my friends. It's very difficult to leave a situation where you feel comfortable, where you still believe in the band, to go and try something new. But the situation with Hurricane was just too good for me to pass up. I don't think it's any secret that Lion have struggled a bit in recent years. Hurricane have a major label deal and a

great street reputation. They gave me the kind of freedom I was looking for on guitar, and that was what really did it for me."

Of course, all this lovey-dovey talk will only prove worthwhile if the good vibes being given off by Hurricane's members translate into great songs. The band recently finished writing in the studio with noted producer Michael James Jackson, laying down tracks for their new LP. Those who have heard the new material agree that it represents a major step forward for the band, capitalizing on their melodic strengths while providing more of a rhythmic and lyrical punch. In fact, the most difficult decision the band faced was choosing which tracks to include on the album and which to leave out.

"We had about 20 songs that we feel were good enough to put on the record," Hansen said. "But we didn't want to cram too many of them on. We want attention focused on the best songs — the ones that really capture the special qualities this band has. That's where our producer played an important role. He's not a domineering producer in any respect, but he was very helpful in guiding us about which songs should be on the record and which ones we might hold off.

"A lot of songs on the album deal with relationships between men and women," he added. "There's one called *Young Man* that I really like. It talks about a real rock and roll rebel and the way he perceives the world around him. *Smiles Like A Child* is another one that turned out very well. All in all, we've run the gamut from hard rock to ballads, but we haven't been contrived and said, 'Hey, we need two hard rockers, two ballads and a medium tempo song on this side.' We could never work that way."

With the record now finished, Hurricane have turned their thoughts to getting their realigned lineup on the road. They know that opening act slots are hard to come by these days, but they're hoping a strong sales response to their new LP will spur some arena headliner to give them the chance they crave. If they don't get their arena shot right away, the boys will wait. One thing Hurricane have plenty of is patience.

"We've tried to build something with this band that won't be gone and forgotten a few years from now," Hansen said. "We've taken our time and slowly built a solid base of support. Each year our following has gotten bigger, and success has come that much closer. Sure, it might have been nice to have big success right away, but that wasn't what we were after. We want to move a little bit further ahead each day. We feel confident that this album will open a lot of doors for us, and we're ready to take advantage of whatever opportunities come our way. If we get a great tour, terrific. If we don't, we'll figure out what's best for us to do until that chance arrives. Hurricane is stronger than ever right now, and nothing's gonna make us stop aiming for the top." □

Kelly Hansen: "We had to go through some painful adjustments in the last year."



INDIE REVIEWS

BY ANDY SECHER

RATING SYSTEM: ***** = excellent **** = very good *** = good ** = fair * = poor

Pestilence

Consuming Impulse

As the metal gospel continues to spread, the brand of music being picked up on by rockers far and wide is not the pop-pabulum metal so popular in the States these days. In fact, in nations as diverse as Germany, Denmark and now Holland, the preferred sound is stark, powerful and downright scary. Take, for example, Dutch metal monsters Pestilence, who've learned a bit from Metallica, borrowed a bit more from the legion of Kraut thrashers and emerged with a style and sound all their own. The band's second LP, **Consuming Impulse** (which follows last year's debut disc, **Malleus Maleficarum**), is sure to draw a variety of opinions from metal fans — Pestilence is a band you'll either love or hate. Their songs lack any sense of melody; their singer, Martin Van Drunen, seems to be trying to emulate the sound of fingernails on a blackboard, and their guitarists, Patrick Mameli and Patrick Uterwyk, seem to know exactly two chords — still, they make their approach work, at least in limited doses.

Rating: **

Impulse Manslaughter

Logical End

Impulse Manslaughter is an interesting band who set their sights on trying to convey the world's ills through their tortured, hellbent sound. With lyrics that touch on subjects ranging from the horrors of war (*Let Them Die*) to the fate of America's homeless (*Missing Children*), vocalist Karl Patton, bassist Vince Vogel, guitarist Chris Hanley and drummer Glen Herman seem intent on presenting more than the customary hardcore metal litany of death, doom and destruction. Though their songs aren't overwhelming in either style or execution, they do bring to **Logical End** an energy and commitment which raises the disc above most pedestrian metal material.

Rating: ***

Artillery

By Inheritance

Artillery state that they're about to reclaim the thrash metal crown for Europe. They profess to being sick and tired of hearing praise heaped on the likes of Metallica and Anthrax when they

believed the best thrash has always come from their side of the Atlantic. With the release of **By Inheritance**, vocalist Flemming Ronsdorf, guitarists Morten Stutzer and Michael Stutzer, bassist Michael Rasmussen and drummer Carsten Nielsen may just accomplish their goal. This is savage metal played with style as well as speed.

Rating: ****

Burnt Offering

Burnt Offering

Burnt Offering may be the most overpowering, terrifying, over-the-top metal band to come down the pike whose song *Pure Fuckin' Death* perfectly describes their musical attitude. Vocalist Hal Shore, guitarists John Voll and Jim Martinelli, bassist Paul Sroczyński and drummer Mitch (yup, just Mitch) seem determined to make their music as raw and disgusting as possible — and (perhaps this is a compliment) they succeed! Obviously, songs like *Power Of Death*, *Slaughterhouse Grizzle* and *Black Blasphemy* aren't likely to pop up on MTV in the near future, but that doesn't seem to be Burnt Offering's goal. They want to deliver maximum impact metal, and their dirges of death, blood and gore do just that.

Rating: ***

Morbid Angel

Altars Of Madness

It's hard to believe that Florida is becoming one of the world's thrash metal centers. One might think that the balmy clime and laid-back attitude that permeates the state would foster the antithesis of the thrash mentality. But following in the footsteps of Nasty Savage and Obituary comes Morbid Angel — the fastest, most hellbent group of Sunshine State rockers yet! Rallying around the savage vocals and bass licks of David Vincent, Morbid Angel's barrage of metal mashings are long on power and short on imagination. Tracks like *Immortal Rights* and *Suffocation* are musically complex, but lyrically all too predictable. With some effort, Morbid Angel might emerge as a worthy contender on the national thrash scene, but judging from this LP, they've got a bit of work to do. □

Rating: **

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74/Love Injection

93/Summerland

82/Turn The Volume Up

75/Up All Night

80/Way It Is, The

80/Without You

LOVE INJECTION

As recorded by Bang Tango

JOE LeSTE

TIGG KETLER

MARK KNIGHT

KYLE KYLE

KYLE STEVENS

*I know why you're feeling so
sad
I see all the tears in your eyes
You look but just can't have it
Well I know there's a reason
why
I said come on baby take a
chance on me
You've got to grab on to my belt
If you want to break free
I'll tell you that it's easy
Here's how it goes
I'll tell you something sister
Just what you need to know.*

*It's a love injection
That's my kind of drug*

*A love injection
And I do it for free
Love injection
That's my kind of drug
A love injection
Don't you know what I mean.*

*Your time has finally come
And your doc says he's got your
cure
Well I know that it's just a lie
dig it
I know because I've been there
before
I said come on sugar
Take your chance on me
Gonna fly around the world
Across the seven seas
I'll tell you that it's easy
Here's how it goes
I'll tell you something sugar
What you need to know.*

*It's a love injection
That's my kind of drug
A love injection
And I do it for free
Love injection*

*That's my kind of drug
A love injection
Don't you know what I mean
Love injection
Don't you know what I mean
Kiss.*

*Well I know why you're feeling
so sad
I see those tears in your eyes
You look but you just can't have
him
I know there's a reason why
I said I feel your heart beat
I feel it pounding so
I'll tell you something sister
What you need to know.*

*You take a little time
You need another shot
You need one chance
You do it like this.
(Repeat chorus)*

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FIND MY HEART A HOME

As recorded by Princess Pang
J. LEWIS

Been alone for a thousand
years
Been a rollin' stone
Wouldn't mind some company
But I drink alone
Been singing these railroad
blues
For much too long

Walked the rails without no
shoes
Singin' this song.

Like a gypsy
Don't you know
Like a gypsy.

I need to find me a home now
Something money just can't buy
I need to find my heart a home
now
'Cause soon this life will pass
me by yeah.

On the run had to learn to fly
Don't ask me why
Flew away to the big, big world
Tried to touch the sky
On the run when I was sixteen
Chip on my shoulder
Yeah I was a real bad teen
But I'm getting older.

Like a gypsy
Don't you know
Like a gypsy.

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UP ALL NIGHT

As recorded by Slaughter
MARK SLAUGHTER
DANA STRUM

When evenin' comes
I am alive
I love to prow around
In the streets
It's the moonlight
That controls my mind
Now I've got the power to
speak.

Awake from dusk to dawn
Watchin' the city lights
Stars are shinin' down
They'll be shinin' down
On you and I
And when the mornin' comes
And I'll hold you
'Til the mornin' light.

Everybody sing it now
Up all night
Sleep all day
Up all night
Sleep all day.

Driving down the boulevard
All alone
The neon signs
Are callin' your name
Find me in the corner
Havin' the time of my life
You'd think you'd wanna do the
same.

Up all night
Sleep all day
Up all night
Sleep all day
Maybe we can just stay up
Twenty-four hours a day.

Up all night
Sleep all day
Up all night
Sleep all day.

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LONE WOLF

As recorded by Havana Black

H. LEIDEN

R. HANKALA

M. HEISKANEN

K. PAKKENEN

*Once again I'm sitting in a
nightrain*

*Lookin' out into the night
I feel the darkness movin'
closer*

*A million fingers pointin' out at
me.*

I'm only

A lonely wolf

Just a lonely

And a hungry wolf

Just a lonely

And a hungry wolf

Just a lonely

And a hungry wolf.

*Passin' by my old hometown
I had to turn my head away
Don't wanna think about my*

future

*'Cause I can't even face my
past.*

I'm only

A lonely wolf

Just a lonely

And a hungry wolf

Just a lonely

And a hungry wolf

Just a lonely

And a hungry wolf

Howling out for love

Ooh I'm askin' for some love.

Nobody knows where I'm going

Nobody knows where I've been

Nobody hears my howling

My cryin' out into the night

The train knows where I'm

going

Yes the train knows where I've

been

The train takes me through the

ages

Train take me back home now.

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ANYTIME

As recorded by the McAuley-
Schenker Group

S. MANN

R. MCAULEY

*Blow a kiss from your hand
I'll catch it 'fore it hits the
ground*

*Cry a little for our fears baby
Baby I'm so scared*

*There's something wrong I hid
you in the corner*

Of my empty room

Never really cared 'til now

*Not standin' in the corner for
me anymore.*

You've done your time

*Pass your sentence and I'll pass
mine*

*And when my time is through
Can I still come home to you.*

Anytime

Anytime you want me

Anytime

Anytime you're lonely

You just have to call

'Cos you know I'll be there

Anytime

Anytime you need me

Anytime

Anytime maybe you're dreamin'

Wakin' up all alone

Your heart is screamin'.

*I know I caused you so much
pain*

*I promise that I'll never hurt
you again*

Even though the scars remain

With a little time I know

We can win

Can't stop this fire

Lost control over my desire

It burns for you

Like it always used to do.

Anytime

Anytime you want me

Anytime

Anytime you're lonely

You just have to call

'Cos you know I'll be there

Anytime

Anytime you need me

Anytime

Anytime maybe you're dreamin'

Wakin' up all alone

Your heart is screamin'.

And after the war is over

And all the fighting's through

Can I make my peace with you

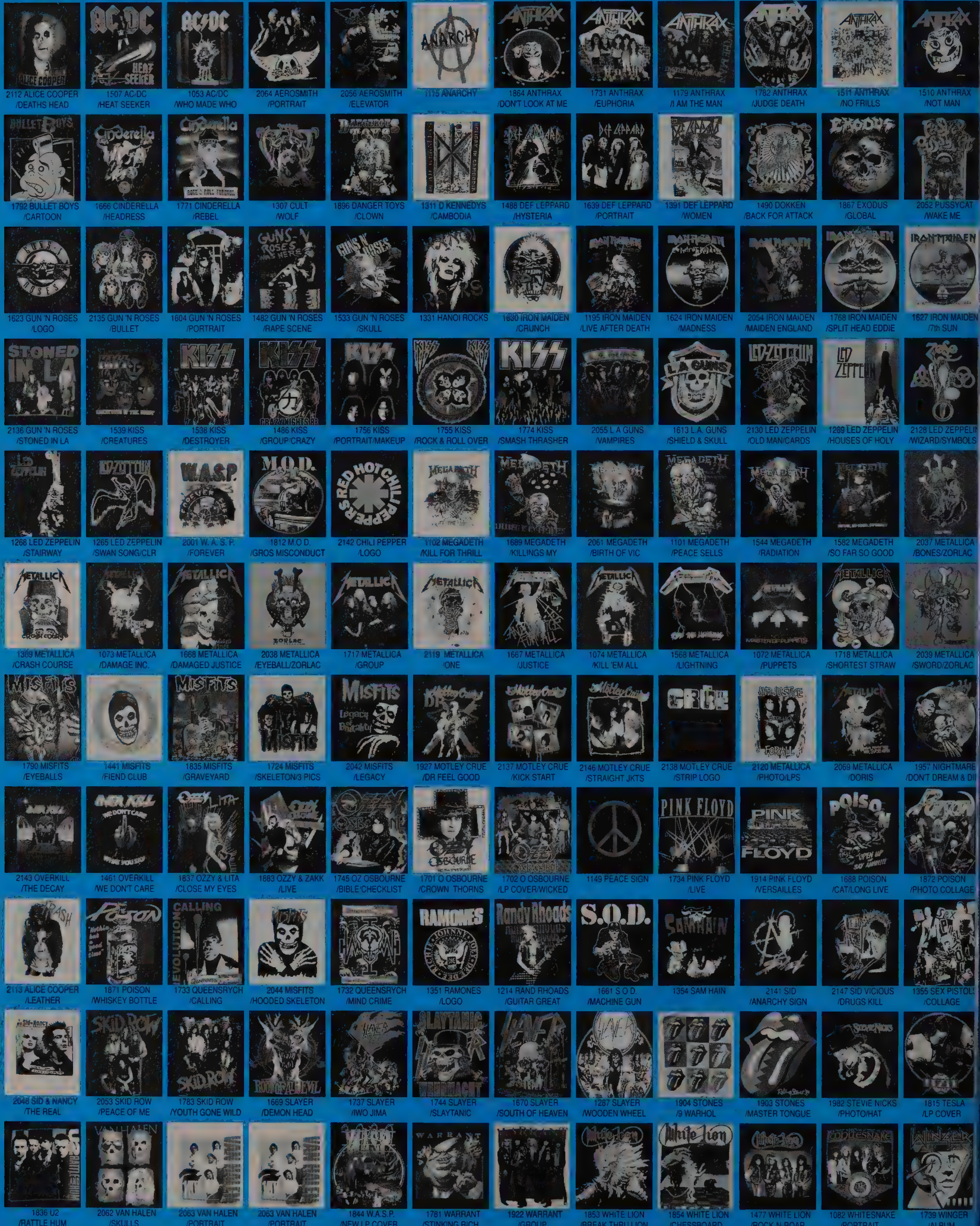
I wanna come home to you.

(Repeat chorus)

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WITHOUT YOU

As recorded by Motley Crue

NIKKI SIXX
MICK MARS

*Without you there's no change
My nights and days are grey
If I reached out and touched the
rain
It just wouldn't feel the same.*

*Without you I'd be lost
I'd slip down from the top
I'd slide down so low
Girl you'd never, never know.*

*Without you, without you
A sailor lost at sea
Without you woman
The world comes down on me.*

*Without you in my life
I'd slowly wilt and die
But with you by my side
You're the reason I'm alive
But with you in my life
You're the reason I'm alive
But without you, without you.*

*Without you my hope is small
Let me be me all along
You let the fires rage inside
Knowing someday I'd grow
strong.*

*Without you, without you
A sailor lost at sea
Without you woman
The world comes down on me.*

*Without you in my life
I'd slowly wilt and die
But with you by my side
You're the reason I'm alive
But with you in my life
You're the reason I'm alive
But without you, without you.*

*I could face a mountain
But I could never climb alone
I could start another day
But how many just don't know
You're the reason the sun
shines down
And the nights they don't grow
cold
Only you that I'll hold when I'm
young
Only you
As we grow old.
(Repeat chorus)*

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THE WAY IT IS

As recorded by Tesla

JEFFREY KEITH
TROY LUCKETTA
TOMMY SKEOCH
FRANK HANNON

*Doesn't matter who gets the
best of who
Or who can hurt who the most
no
It never was meant for it to be
that way
Never should be that way at all.*

*The way it is, the way that it
goes
Happenin' day after day yeah
That's the way it is, the way
that it goes
Workin' in the strangest ways.*

*Even though we could never
seem to work things out
I still love you just the same
I miss your smile and that
sparkle in your eye
You're so beautiful never
change.*

*The way it is, the way that it
goes
Happenin' day after day yeah
That's the way it is, the way
that it goes
Workin' in the strangest ways.*

*What it is and what it was
What shall be shall be yeah
Sometimes it happens in the
strangest ways
Sometimes it's hard to believe
yeah
Do you believe
Do you believe can you believe
The way it is, the way that it
goes
Workin' in the strangest ways
yeah.*

*Now it really don't matter who
gets the best of who
It never did and never will
It was never meant for it to be
that way
Why must it be that way at all.
(Repeat chorus)*

*Workin' in the, workin' in the
strangest ways
That's the way it is, that's the
way it is
That's the way it is, that's the
way it goes yeah.*

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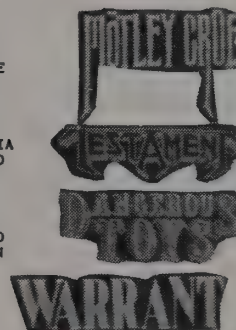
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MATT NOBLE
KEITH REID
ROBIN TROWER

*Who the hell do you think you are
This time baby you've gone too far
You should of kept your mouth in check
Now you're gonna get it in the neck.*

*You're shipping water like a tidal wave
The situation's grave
You better turn around
You're motor's slippin'
You're slowin' down.*

*Turn the volume up
Till the power hits, the power hits
Turn the volume up
Turn it up.*

*Your kind of problem's gonna raise some dust
This time baby headin' for a bust
You're spreading rumors like a sinking stone
You're suffocating on your own.*

*I've seen the paper with your picture on the front page
Better be prepared
They've got you runnin' scared
You're going crazy
Time to say your prayers.*

*Turn the volume up
Till the power hits, the power hits
Turn the volume up
Turn it up.*

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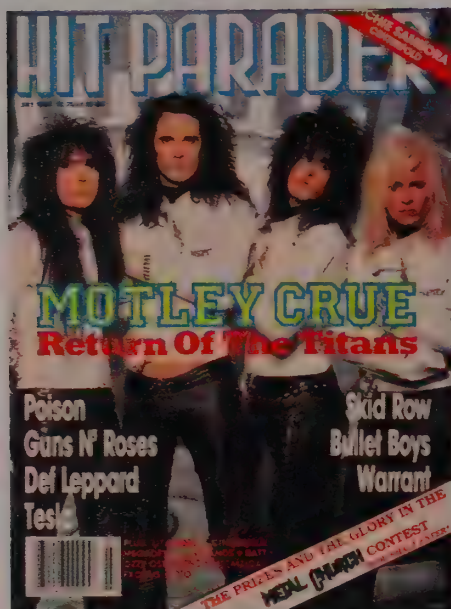
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As recorded by Kix

D. PURNELL
T. RHODES

*Cruisin' downtown
Shakin' hot love
T and A talkin' to me
Felt my heart drop
Squealed a dead stop
Girl's got me on my knees
Baby, baby, baby don't make
me wonder
Won't you let me in
She said see ya later shshsh-
shot down
I'll be back again.*

*Good love is all you need
But you don't want to know
Cold blood is all you bleed
When it cools off
You tease it
When it gets hot
You freeze it
Cold blood is all you bleed.*

*Dress is so tight
Moving to the beat
Set my fuse on fire
Dream come true
I want to give it to you
Let the flames get higher
Baby, baby you're drivin' me
crazy
Like a cat in a cage
You make me sh-shiver
Earthquake
Downtown's in a blaze.*

*Good love is all you need
But you don't want to know
Cold blood is all you bleed
When it cools off
You tease it
When it gets hot
You freeze it
Cold blood is all you bleed.*

*You make me so hot
I feel my temperature rise
Don't shoot me down no
When it cools off
You tease it
When it gets hot
You freeze it
Cold blood is all you bleed.*

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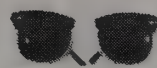
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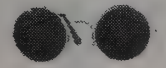
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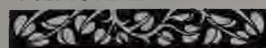
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HOUSE OF PAIN

As recorded by Faster
Pussycat

TAIME DOWNE
BRETT STEELE

*It's a little past supper time
I'm still out on the front porch
Still on my behind waiting for
you
Wondering if everything was
alright
Momma said come in boy don't
waste your time
I said I got time he'll be here
soon.*

*I was five years old and talkin'
to myself
Where were you
Were'd ya go
Daddy can't ya tell.*

*I'm not tryin' to take it
And I ain't the one to blame
No there's no one home
In my house of pain.*

*Wasn't worth the time
A boy needs a daddy like dance
to mime
And all the time I looked up to
you
I paced my room a million times
And all I ever got was one big
line
The same old lie
How could you.*

*I was eighteen and still talkin'
to myself
Where were you
Where'd you go
Daddy can't ya tell.*

*I'm not tryin' to fake it
And I ain't the one to blame
No there's no one home
In my house of pain.
(Repeat)*

*I didn't write these pages
And my script's been
rearranged
No there's no one home
In my house of pain.*

*If I learned anything from this
It's how to live on my own.*

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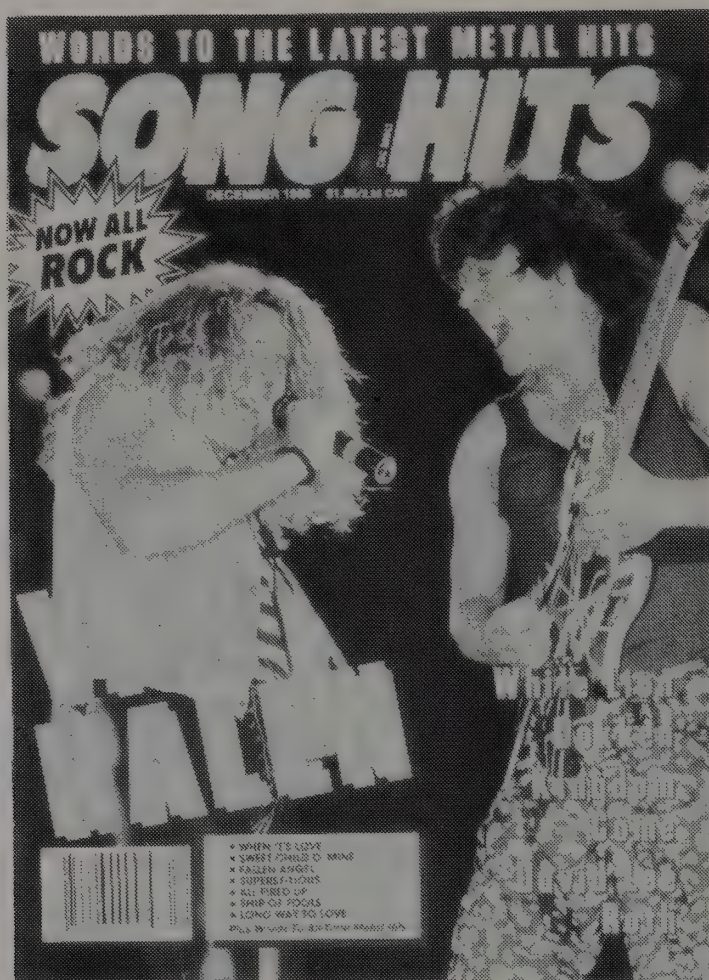
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CALL OF THE WILD

As recorded by Company Of Wolves

STEVE CONTE
KYF BREWER
JOHN CONTE

*Well she rode all night from
another shore
Desire led the way
Till she came to the place that
she'd seen before
And a thousand dreams opened
right in front of her face.*

*And there's a tired little town in
the Bible belt
And a boy who yearns to run
And everybody held him down
just as long as they could
Till the day he took off like a
shot from a gun.*

*Sayin' ain't never goin' home no
more
There's a voice I hear
Ain't never goin' home no more
Baby it's the.*

*Call of the wild
Don't ya hang on me
This is the call of the wild
Always gonna run free.*

*There's a cheap motel every
other mile
Across the great divide
And if the walls could talk you
could hear the tales
Of the lovers and thieves with
the hunger inside.*

*Ain't never goin' home no more
It's loud and clear
Ain't never goin' home no more
Baby I hear the.*

*Call of the wild
Don't ya hang on me
It's the call of the wild
Listen
Call of the wild
Honey can't you see
I hear the call of the wild
Always gonna run free.*

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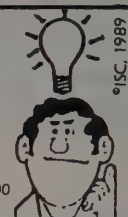
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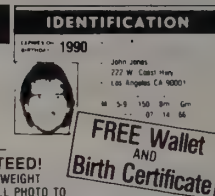
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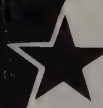
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DREAM ON

As recorded by Britny Fox

D. DAVIDSON
M.K. SMITH

*There's this girl I use to know
The way I feel heaven knows
I look up high and dream at
night
Memories I can't let go.*

*Don't you know how it feels
Did you know your dreams are
real
Don't you know you have the
time
This dream feels good inside.*

*Dream on oh dream on
Don't you know you're gonna
find that star
Dream on
Dream on oh dream on
Wish upon a star and
Dream on.*

*Hand in hand we'll rock this
land*

*Gone through blues with her
heart*

*Sometimes we need to make our
dreams*

*Things may glow bright as the
stars.*

*Don't you know how it feels
Did you know your dreams are
real
Don't you know you have the
time
This dream feels good inside.*

*Dream on oh dream on
Don't you know you're gonna
find that star
Dream on
Dream on oh dream on
Wish upon a star and
Dream on.
(Repeat)*

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SUMMERLAND

As recorded by King's X

D. PINNICK
T. TABOR
J. GASKILL

*Summerland
In my past days were full
And I knew it would last
I never thought there was
anything else
But you.*

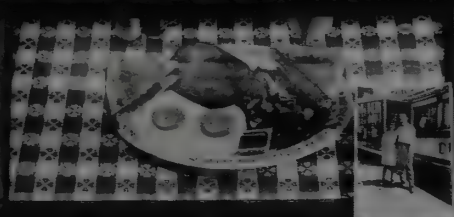
*Summerland
The wind is getting cold
Summerland
You're finally getting old.*

*Not much time there's too much
to do
Look ahead and walk on
through
No one's taking sides this time
It's you.*

*Summerland
Your sky can still be blue
Summerland
Always in love with you.*

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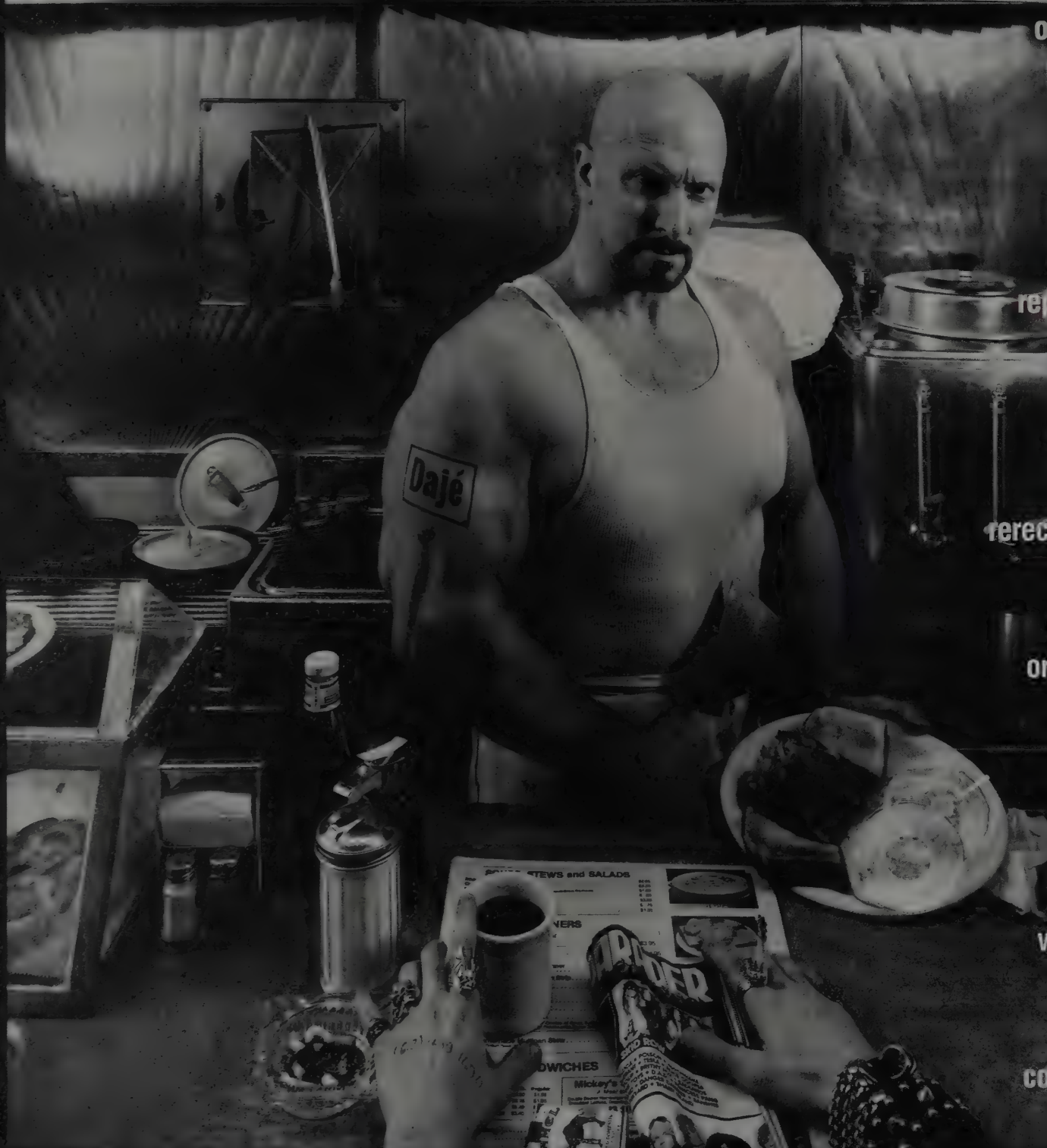
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INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

First, a note to our readers: we want to know what you're interested in. What products would you most like us to cover? What do you need to know more about? What don't we cover enough? We want your input. If you have any, it's welcome at this address: Instruments Editor, **Hit Parader Magazine**, 441 Lexington Ave., Suite 900, New York, NY 10017. Thanks in advance. Now, on to the latest products at hand...

To start, there's a great new guitar from Carvin — the X220. It's got neck-through-body construction for solidity and sustain, as well as a smoother neck-to-body joint, making the guitar easier to handle. The neck is maple, and the body is lightweight poplar. The ebony fingerboard, with 24 jumbo frets, has a flatter than usual 15-inch radius for faster lead playing. The pickups are Carvin's own M22N at the neck and M22SD at the bridge. Again, these enhance the guitar's tone, power and sustain for penetrating leads. Standard Electronics on the X220 include a three-position pickup selecting toggle, master volume and tone knobs; and two coil-splitting mini-toggle switches, which can turn either pickup from a full, sweet, double-coil sound to a thinner, sharper, single-coil sound. Standard colors include black, white, red, pearl white, pearl red, pearl deep blue, clear maple and nat-



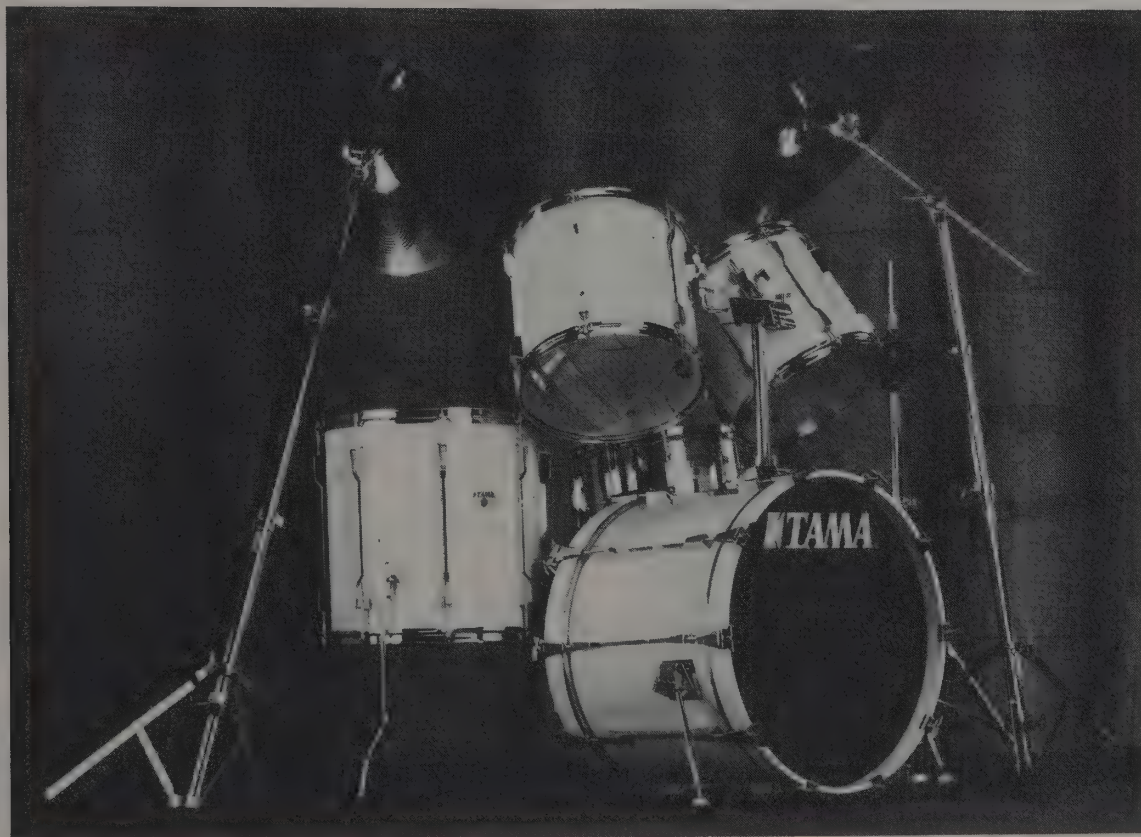
The Carvin X220

ural satin koa. As you can see from the photo, the X220's look is, in a word, sharp. Prices start at \$569 with tune-o-matic non-tremolo bridge, and at \$669 with a recessed Schaller-Floyd Rose double-locking tremolo bridge (one of the best fine-tuning trems available). Those prices are not dirt cheap, but for an axe of this style and quality they *can* be considered something

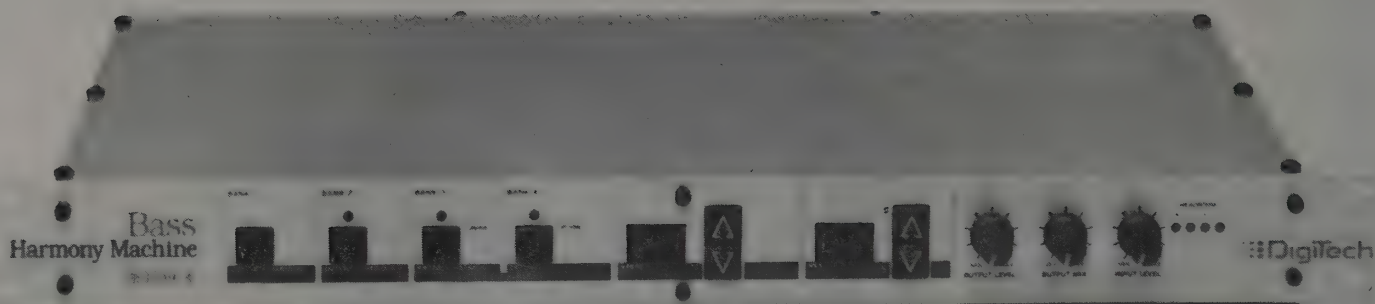
of a bargain. For more info on the X220, write Carvin at 1155 Industrial Ave., Escondido, CA 92025.

Our other featured product this month is the new Tama RC522X drum set, the flagship kit in the new Rockstar Pro line of kits. Tama has become an industry standard among top-name professionals because their drums are always high-quality, and the five-piece RC522X is no exception. We're talking extra-deep power-shell ride toms with shell interiors made of basswood — one of the best materials for tone, projection, and resonance and strength — a 6½-inch deep chrome snare; solid one-piece, die-cast high-tension lugs; rock-solid Omnisphere tom holder and the legendary Camco 6735 chain-drive bass pedal, all included standard. Three peerless painted finishes are available — gloss white, gloss black and the stunning new Midnight Blue Metallic. Like all of Tama's Rockstar Pro kits, the RC522X is available with Tama's Titan Stilt, Mercury Stilt or Power Tower System hardware.

You'd have to look far and wide to find a better basic kit for a rock drummer to start with — or end up with. And remember, the RC522X is only one of the new Rockstar Pro kits. For a Rockstar catalog, send \$3 to Tama Drums, Dept. PRD, 1726 Winchester Rd., Bensalem, PA 19020.



The Tama RC522X



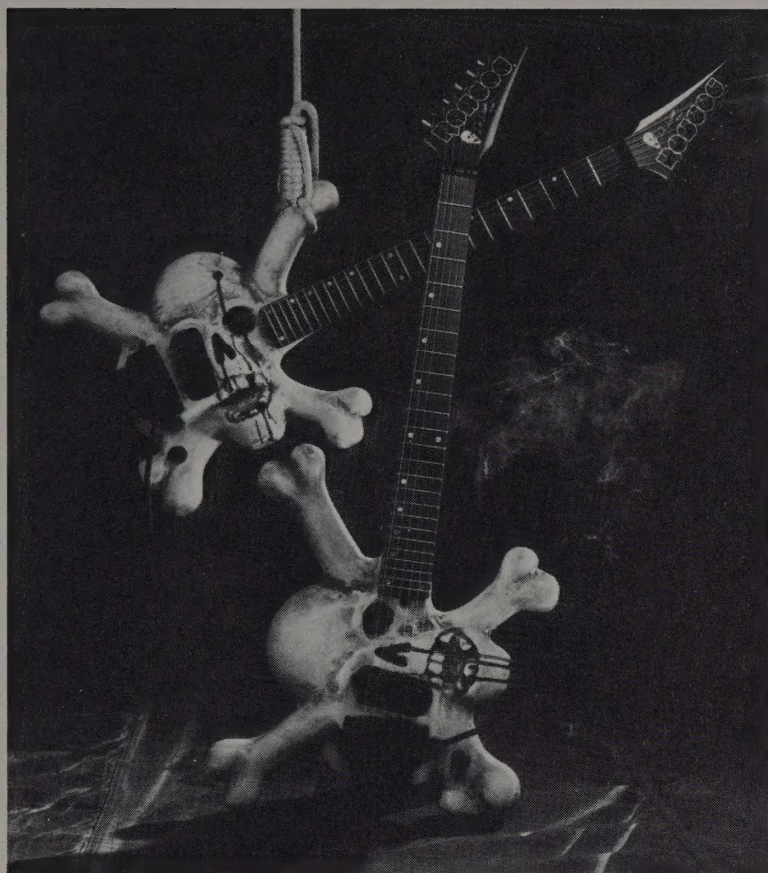
Bassists can expand their sound with DOD's new DigiTech BHM-4 Bass Harmony Machine — a rack-mounted effects box that's an intelligent phase shifter which creates two- and three-note harmonies from a single note. There are four harmony sections in the unit — rock, jazz, country and blues — each containing 16 different harmony presets for total access to almost any musical scale. The BHM-4 also has stereo pitch-detune chorus, which can be used with any harmony generated. For more info, write DOD Electronics, 5639 South Riley Lane, Salt Lake City, UT 84107.

If you're as fond of Fender's classic Stratocaster as most guitarists, there's a new piece of wall art you should know about — Fender's new "Stratocaster Guitars '90" poster, a 39" x 23" beauty that contains specifications for each of the many Strat models available, and displays all available colors and finishes in its 22 pictures. Those who are psychedelically inclined should note that new for 1990 — and pictured in the lower left corner of the poster — are the purple-paisley Strat and the blue floral Strat, both previously available only in late-'60s Telecasters which are now collectors' items. To get the poster, send \$5 to Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA 92621, Attn.: Literature Dept. And be sure to specify the "Stratocasters '90" poster.

You can't afford to settle for anything less than the genuine article.

Remember, if it's not a Fender brand — it's not a genuine Stratocaster guitar.

We Make History

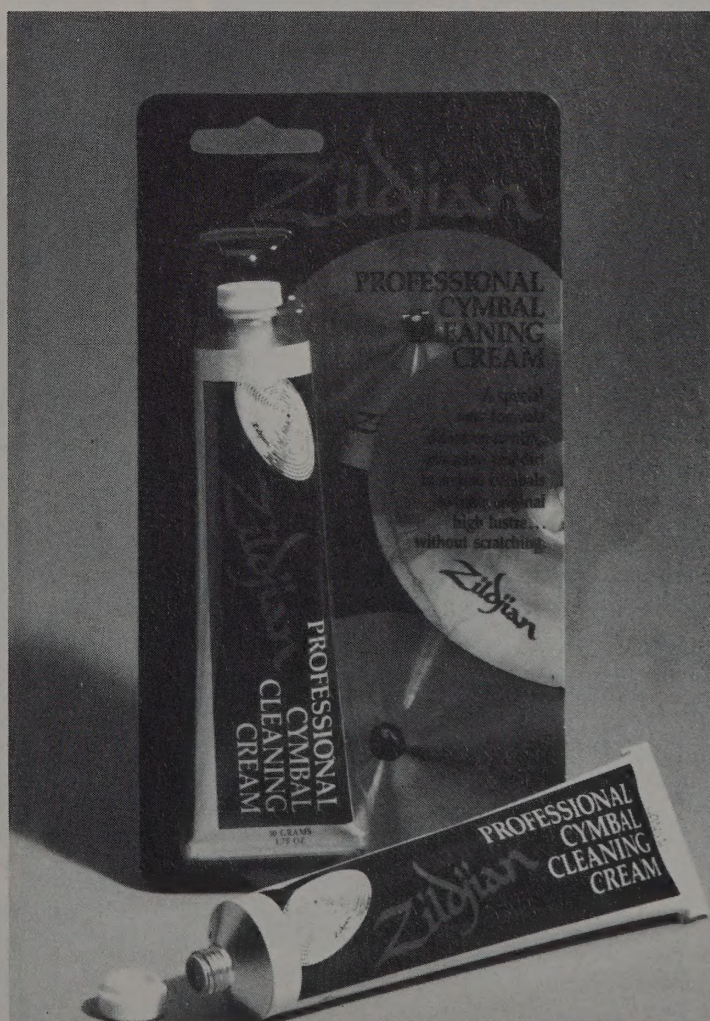


You don't have to call your band the Pirates to play Roscoe Guitars' new "Dr. Death" model, but it wouldn't hurt. The SK-2000 has a skull-and-crossbones body carved out of solid mahogany, with maple reinforcement for durability; graphite-reinforced 24-fret neck with either maple, rosewood or ebony fingerboard; right side up or upside down headstock and, according to Roscoe, "Bullet holes and blood to order". Shiver me timbers. For more info, write Roscoe Guitars, 332-A Tate St., Greensboro, NC 27403.

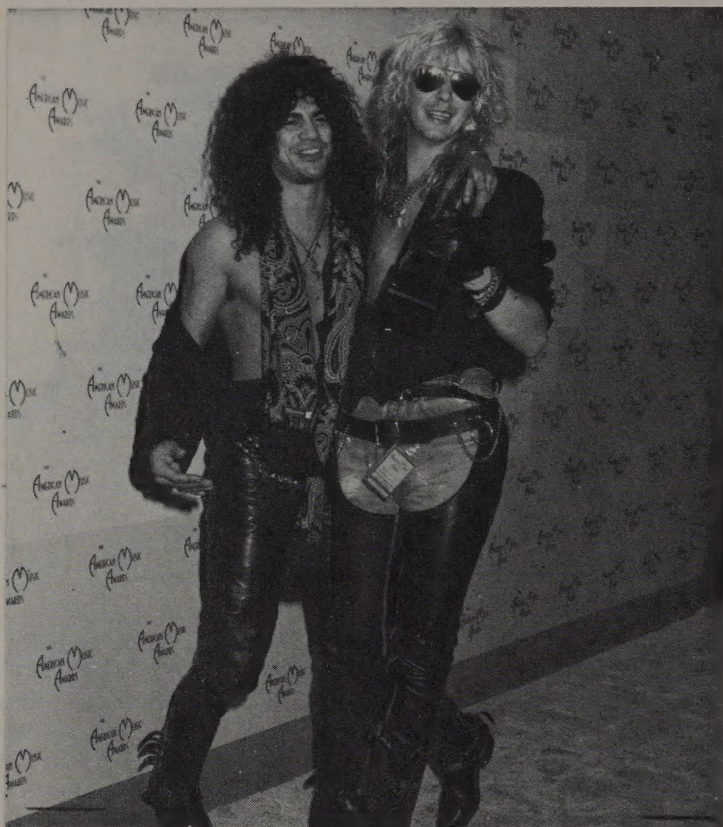


Drum Workshop — whose beautiful kits are used by Jason Bonham, among other pros — has just published a new catalog: 16 full-color pages featuring DW's products (some of which are pictured here), artist endorsers, plus interviews with those artists about the gear. Find one at your local DW drum dealer, or send \$5 to Drum Workshop, 2697 Lavery Ct. #16, Newbury Park, CA 91320.

Zildjian has introduced a new cymbal cleaner, and since nobody's been making cymbals longer or with more success than Zildjian, they ought to know best how to clean the things! Zildjian's Professional Cymbal Cleaning Cream is an exclusively developed soft cream chemical emulsion with a unique oxidizer formula that chemically deep-cleans cymbals. It restores them to their original luster with surprising ease, and it won't scratch or physically harm the cymbals in any way. For more info, write Avedis Zildjian Co., 22 Longwater Drive, Longwater, MA 02061.



ROGUE'S GALLERY



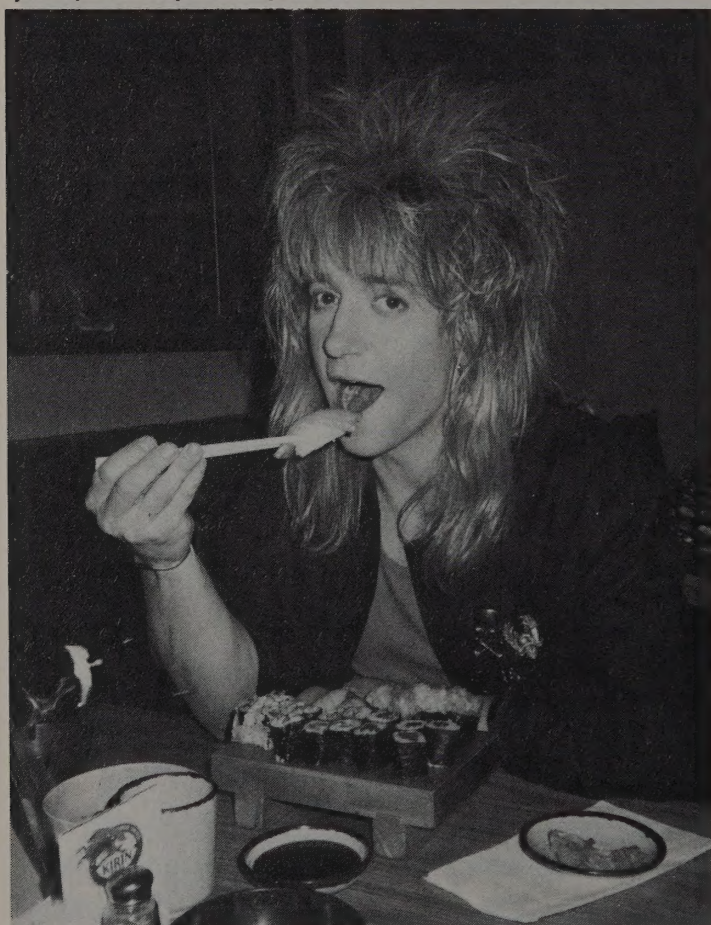
Slash and Duff McKagan show off their American Music Award: "Yes, we've set back the metal cause at least 20 years," the boys state proudly.

Jodi Summers



White Lion's Mike Tramp hits a hot pose with his girlfriend.

Scott Downie



Great White's Michael Lardie knows that fresh sushi is the key to world peace.

Jodi Summers



Uh oh! Angus is packin' bananas — and he knows how to use 'em!

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